

DEADPOOL SPEAKS! MEET THE SEXIEST SUPERHERO ALIVE

P.46

Entertainment

FEB. 12, 2016 • #1402

**4 FRIENDS.
1 CONVERSATION.
1,000 IDEAS**
ABOUT RUNNING
BUSINESSES,
UNEQUAL PAY,
SOCIAL MEDIA, AND
POTATO CHIPS(?!)

BEYOND BEAUTIFUL

EVA LONGORIA, REESE WITHERSPOON, ELIZABETH BANKS
& KERRY WASHINGTON TALK #BEYONDBEAUTIFUL



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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Channing Tatum, Ralph Fiennes, Scarlett Johansson, George Clooney, and Josh Brolin



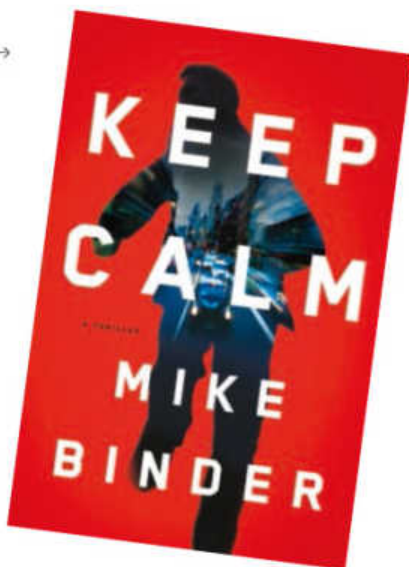
1

MOVIES
**HAIL,
CAESAR!**

• The Coen brothers' latest, a lark set in the prime of Hollywood's 1950s studio system, brims with memorable turns from some of today's biggest stars. (Though an aw-shucks cowboy, played by Alden Ehrenreich, nearly steals the whole thing.) (PG-13)

The Must List

2
→



3
→



2 **BOOKS** **KEEP CALM,** by Mike Binder

• Screenwriter and director Mike Binder thrills in this fast-paced tale of an American ex-detective who finds himself a suspect in a high-profile London bombing and is forced to protect his family while deducing who set him up.

4
→



3 **TV** **HOW TO GET AWAY WITH MURDER**

• We're counting down the minutes until the midseason return of the pulpy Shondaland thriller, which triumphed with a long-con twist in the midseason finale and may shed light on Annalise's scandalous (and Wes-related?) past. (Thursdays, 10 p.m., ABC)

4 **TV** **BILLIONS**

• Damian Lewis and Paul Giamatti play dueling alpha males whose shamelessly over-the-top attempts to control Wall Street are endlessly entertaining. (Sundays, 10 p.m., Showtime)

5
→



5 **TV** **ANIMALS.**

• Amusingly absurd and absurdly amusing, this cartoon produced by the Duplass brothers about the oddly humanlike creatures of NYC boasts an impressive lineup of celeb voices, including Ellie Kemper and Adam Scott. (Fridays, 11:30 p.m., HBO)

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Let's
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Places

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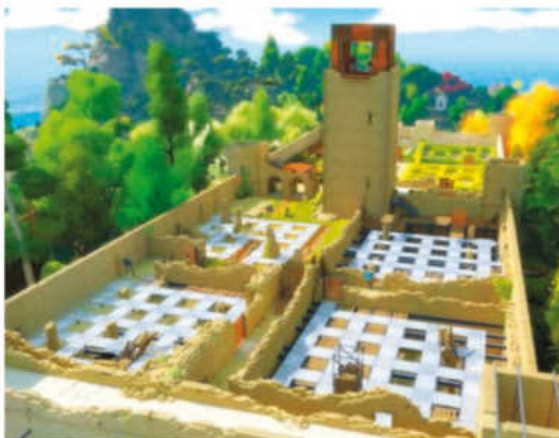
7



8



9



10



6

MUSIC THE DRIVER, Charles Kelley

• The Lady Antebellum star took advantage of his group's downtime to craft nine Music City and heartland-rock winners—but he's not totally alone. Miranda Lambert, Stevie Nicks, Dierks Bentley, and Eric Paslay all guest on the set.

7

TV 31 DAYS OF OSCAR

• Turner Classic Movies' annual celebration of the Academy Awards gives viewers a chance to catch up on winners and nominated films from the past, like *Sense and Sensibility*, *Apollo 13*, and *An American in Paris*. (Begins Feb. 1 and runs through March 2)

8

PODCASTS ALLEGEDLY

• With a celebrity guest each week, comedian Theo Von and filmmaker-journalist Matthew Cole Weiss compete to see who has the better "alleged" Hollywood-related story. Between the gossip and hilarious takes on the industry, expect to find yourself laughing out loud.

9

GAMES THE WITNESS

• This brilliant, rewarding, and occasionally maddening game plops players on a mysterious, beautiful island, leaving them to solve hundreds of puzzles, uncover the philosophical secrets of their surroundings, and discover how deep the rabbit hole goes. (Multiplatform)

10

MUSIC THE GHOSTS OF HIGHWAY 20, by Lucinda Williams

• The Americana pioneer returns to regale listeners with weathered tales of religion, guilt, loss, love, and growing up in the American South on her 12th full-length album. The songs feel as old as rhyme and absolutely right.



SOME THINGS NEED ARTIFICIAL COLORS.

WE DON'T.



Contents

FEATURES

24

Political Pop Culture Primer

Ramp up for New Hampshire (Feb. 9) by revisiting these classics, our top vote-getters for the most enlightening, infuriating, and just plain hysterical movies and TV shows about the wild world of American democracy.

26

Beyond Beautiful

Actresses are supposed to be beautiful. And relatable. And flawless. Not outspoken content creators with opinions, desires, and agendas.

But **Eva Longoria**, **Elizabeth Banks**, **Kerry Washington**, and **Reese Witherspoon** are all of those things. So we gathered them together for an unfiltered discussion about changing the conversation regarding what women can and can't do.

BY NICOLE SPERLING

40

Bobby Cannavale

After 20 years of hustle and countless supporting roles, the actor is finally taking the lead on HBO's new rock & roll drama *Vinyl*.

BY CLARK COLLIS

46

Deadpool

A deeply offensive conversation with the world's sexiest superhero.

BY JOE MCGOVERN

NEWS AND COLUMNS

3

The Must List

11

Editor's Note

16

Sound Bites

18

News & Notes

76

The Bullseye

REVIEWS

48

Movies

54

TV

62

Music

68

Books

ON THE COVER

Eva Longoria, Reese Witherspoon, Elizabeth Banks, and Kerry Washington photographed exclusively for EW by James White on Jan. 23, 2016, in Los Angeles.

COVER CREDITS STYLING: PETRA FLANNERY/TWO MANAGEMENT; LONGORIA'S HAIR: KEN PAVES; MAKEUP: ELAN BONGIORNO/EXCLUSIVE ARTISTS; BANKS' HAIR: MARK TOWNSEND/DOVE HAIR CARE/STARWORKS ARTISTS; MAKEUP: LAUREN ANDERSEN/AVON/THE WALL GROUP; WASHINGTON'S HAIR: LARRY SIMS/FORWARD ARTISTS; MAKEUP: CAROLA GONZALEZ/NEUTROGENA/FORWARD ARTISTS; WITHERSPOON'S HAIR: DAVY NEWKIRK/THE WALL GROUP; MAKEUP: MAI QUYNH/LANCOME/STARWORKS ARTISTS; BANKS' AND WASHINGTON'S MANICURES: DEBBIE LEAVITT/OPI/NAILING HOLLYWOOD; LONGORIA'S AND WITHERSPOON'S MANICURES: AMY RUIZ; SET DESIGN: DAVID ROSS/ART DEPARTMENT; PRODUCTION: ALLISON ELIOFF/SUNNY 16 PRODUCTIONS; LONGORIA'S SHIRT: CALVIN KLEIN; JEANS: MOTHER; SHOES: CHRISTIAN LOUBOUTIN; EARRINGS: ANITA KO; WITHERSPOON'S SHIRT: DRAPER JAMES; JEANS: MOTHER; SHOES: CHRISTIAN LOUBOUTIN; EARRINGS AND RINGS: TIFFANY & CO.; RINGS: ANITA KO; WASHINGTON'S SHIRT: RAG & BONE; JEANS: MOTHER; SHOES: CASADEI; EARRINGS: JEN MEYER; RING: SHYLEE ROSE; BANKS' SHIRT: BARNEY'S NEW YORK; JEANS: GOLDSIGN; SHOES: CHRISTIAN LOUBOUTIN; EARRINGS: ARIEL GORDON; STUDS AND RINGS: ANITA KO

LIVE! MONDAY FEB 15 CBS
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WIT
NESS
GREAT
NESS

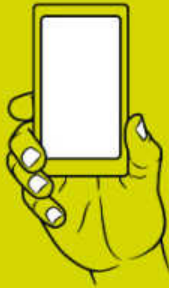


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Beyond Beautiful

The true story of 4 friends...picked to spend an afternoon together...and have their conversation taped...to find out what happens...when actresses stop being polite—and start talking about what really matters



(Clockwise from top left)
Eva Longoria, Reese Witherspoon, Kerry Washington, and Elizabeth Banks



FULL DISCLOSURE:

I'm kind of superficial—not *Bachelorette*-contestant superficial, but occasionally shallow. I feel most “beautiful” right after I get my weekly haircut* or I finish my 20th pull-up in a row.**

Luckily, the amazing women we assembled for this week's cover are a lot deeper than I am. Last year, I was inspired by the #AskHerMore movement—the idea that an actress on a red carpet is more than a compilation of hair products, designer gowns, and jewels. She's well-rounded. She has a holistic view of life. And maybe she's in the mood to talk about that production deal she just signed instead of her nails. From that belief sprang EW's new Beyond Beautiful franchise. We asked some of our favorites—**Reese Witherspoon, Kerry Washington, Elizabeth Banks, and Eva Longoria**—to talk about the subjects that mean the most to

them: their accomplishments, challenges, views on the reasons behind wage inequality in showbiz—heck, even their desire to play James Bond. I'm thrilled for *Entertainment Weekly* to lead this new red-carpet dialogue during awards season in partnership with many of our sister brands, including *People*, *InStyle*, and *ESSENCE*. For EW this is not a one-time event; these are the types of questions we will ask on red carpets going forward. If you want more on this topic, you can watch exclusive interviews with these actresses as well as the bulk of our round-table discussion on EW.com. Special thanks to senior West Coast editor **Danielle Nussbaum**, who assembled this powerhouse group; senior writer **Nicole Sperling**, who got these women talking; senior associate photo editor **Natalie Gialluca**; our video team of **J.J. Miller** and **Robyn Ross**; and our launch sponsor, Walgreens.

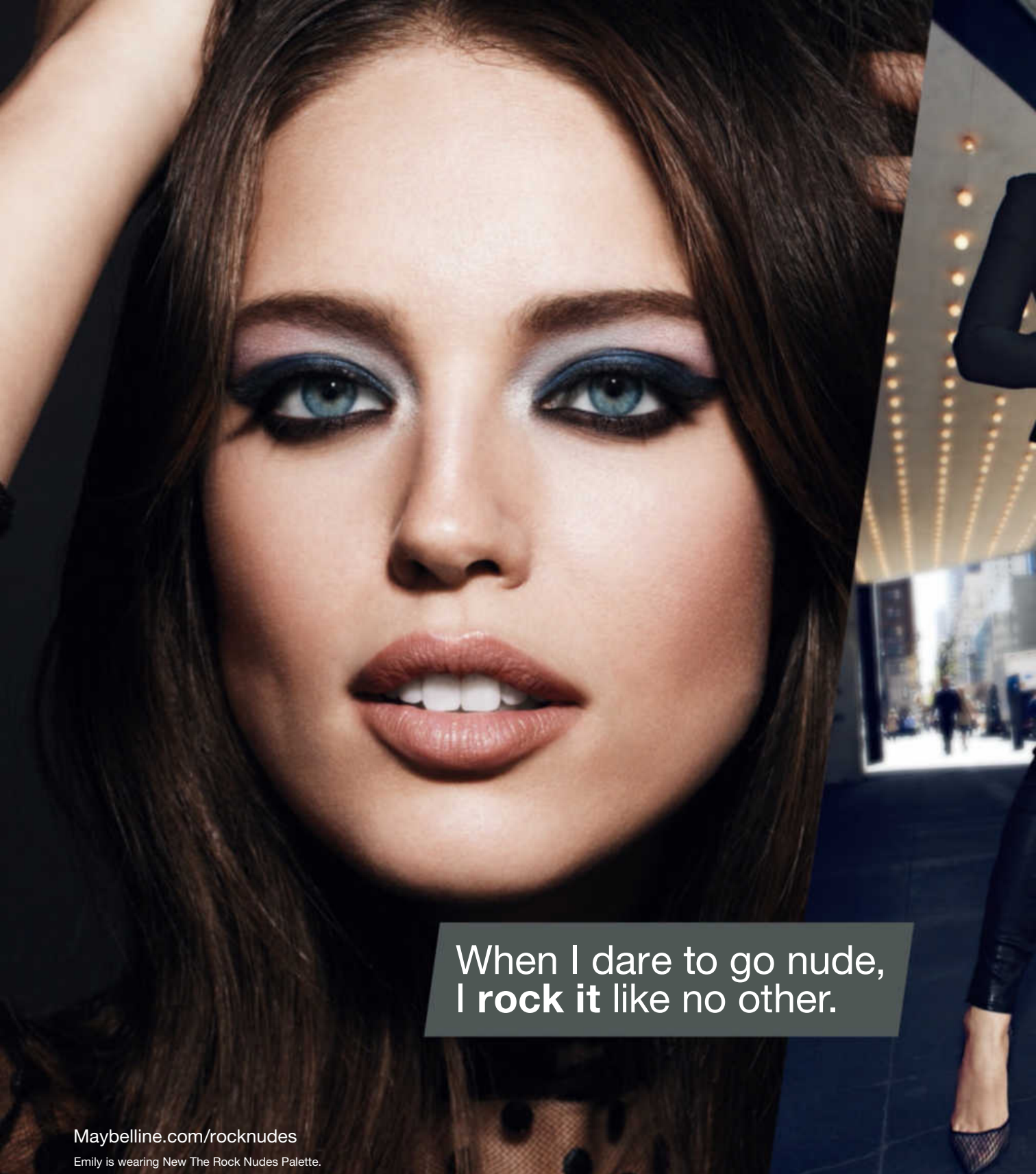
I understand this type of cover story may seem like a bit of a departure from the usual diet of first looks, superheroes, and hit TV shows you've come to expect from us. But part of EW's mission is to advance the discussion of important issues in Hollywood and to promote causes we strongly believe in. Beyond Beautiful is one of those.

Henry

HENRY GOLDBLATT

*Geno's Barberia gives the best fade in NYC. Just please don't take my Wednesday appointment.

**#humblebrag



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to quietly quartz.
Dare to rock nude.

NEW

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NUDES
PALETTE



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NEW YORK

STARRY, STARRY NIGHTS

... Stars of *Game of Thrones* and *Straight Outta Compton*—and even a former First Lady (hey there, Bellamy Young!)—partied at L.A.'s famed Chateau Marmont for *Entertainment*

Weekly's pre-SAG Awards celebration on Jan. 29. (My highlight: receiving a bit of PG-13 over-the-shirt action from *Modern Family's* Julie Bowen.) Special thanks to our presenting sponsor, Maybelline New York, who

kept guests looking good with their makeup bar.

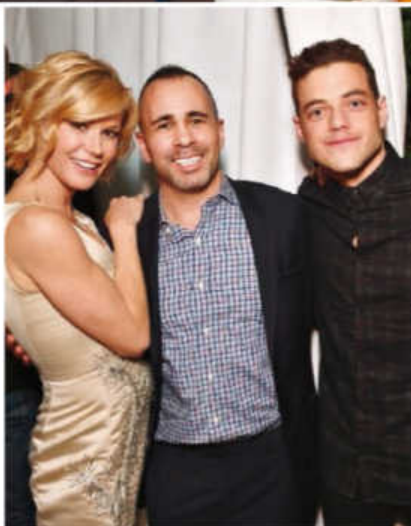
On Saturday evening, after TBS and TNT broadcast the awards ceremony, our sister publication *People* and the Entertainment Industry Founda-

tion hosted a party where newly minted winners including Leonardo DiCaprio and Viola Davis mingled, danced, and ate slices of a four-cheese pizza that I'm still dreaming about. Below, some highlights from both events. —*Henry Goldblatt*

ENTERTAINMENT WEEKLY PARTY



▲ *Game of Thrones'* Alfie Allen, Maisie Williams, and Hannah Murray



▲ *Quantico's* Priyanka Chopra and EW publisher Ellie Duque



▲ *Modern Family's* Julie Bowen, EW editor Henry Goldblatt, and *Mr. Robot's* Rami Malek

SAG AWARDS AND PEOPLE/EIF AFTER-PARTY




▲ Idris Elba, who won for *Luther* and *Beasts of No Nation*



▲ *How to Get Away With Murder's* Viola Davis



▲ Rich Battista (president of Time Inc.'s Entertainment & Sports Group and Video), Jess Cagle (editorial director, *People* and EW), Leonardo DiCaprio, and Karen Kovacs (group publisher, *People* and EW)



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saturated color.
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in vivid matte.**

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vivid matters to me.

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THE WEEK'S
BEST

Sound Bites



**TWEET
OF THE
WEEK**
Finger[s]
crossed
Danny's
shorts get
smaller
with every
cut away
#GreaseLive
@Anna
Kendrick47

"If I withdrew my
friendship from everyone
who had spoken ill of
me, my address book
would be empty."

—The Dowager Countess
(Maggie Smith) on *Downton Abbey*

"Ladies and
gentlemen,
welcome to
diverse TV."

—Idris Elba, presenting a clip from
Beasts of No Nation, at the Screen
Actors Guild Awards

"A Brooklyn artist
is planning an exhibi-
tion this weekend
where she will
sit naked on a toilet
for 10 hours in
the middle of a gal-
lery and will invite
patrons to sit on a
second toilet across
from her. The exhibi-
tion is called 'My
Worst Nightmare.'"

—Seth Meyers on
Late Night

"Ben already tasted my
taco, and he loved it."

—JoJo, during a cooking
competition, on *The Bachelor*

"Turns out Harold
was stealing
the other residents'
Viagra."

—Sam (Jared Padalecki)

"I know. It's
a real d---
move, huh?"

—Dean (Jensen Ackles),
investigating a case
at a retirement home, on
Supernatural

"You have light-
bendy powers.
I'm a nothing-
mancer. I'm
a squatmancer."

—Quentin (Jason
Ralph), lamenting his
"undetermined" magi-
cian status to Alice
(Olivia Taylor Dudley),
on *The Magicians*

"You're
seriously
afraid? Even
Master Chick-
en's going in
there, and he's
a chicken."

—Mantis (Seth
Rogen), to Crane
(David Cross),
in *Kung Fu Panda 3*

KENDRICK: JON KOPALOFF/FILMMAGIC/GETTY IMAGES; SMITH: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED 2015 FOR MASTERPIECE; ELBA: VINCE BUCCI/INVISION/AP IMAGES; MEYERS: LLOYD BISHOP/NBC; JOJO: CRAIG SJODIN/ABC; PADALECKI: AOCLES; KATIE YU/THE CW (2); RALPH: HILARY BROWN/NY GALLERY/SFY; KUNG FU PANDA 3: DREAMWORKS ANIMATION

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News+Notes



Oscars 2017: A Black Film Boom?

How outrage over this year's all-white acting nominees, and a crop of indie movies led by the Sundance sensation *The Birth of a Nation*, could change the color of next year's Academy Awards. **By Nicole Sperling**



THE SUNDANCE FILM FESTIVAL

has long celebrated unique directorial voices such as Benh Zeitlin (*Beasts of the Southern Wild*), Ryan Coogler (*Fruitvale Station*), and Ava DuVernay (*Middle of Nowhere*). But never has a filmmaker rocketed out of Park City the way Nate Parker just has with his slave-revolt epic *The Birth of a Nation*.

The reported \$10 million film about the 1831 rebellion led by Nat Turner not only won the Sundance Grand Jury Prize and the Audience Award, it also scored the biggest distribution deal in festival history, with Fox Searchlight paying \$17.5 million for worldwide rights last month.

(Clockwise from left) *The Birth of a Nation*, *A United Kingdom*, and *Race*



"This is a win for independent filmmakers and independent film, and it's a blow against white supremacy and racism," says Parker, the film's debut writer/director/producer/star. "Fox Searchlight sent a message to everyone who says studios don't want to recognize African-American films, African-American filmmakers, or African-Americans in the lead of films."

That message couldn't have come at a more crucial time. Searchlight made the *Nation* deal as the Oscars faced fallout over the lack of diversity among this year's nominees. And that uproar could dramatically change next year's races. *Nation* is already considered a possible Best Picture contender,

and it's one of several prestige projects starring and/or made by people of color that could dominate the 2017 awards season.

This month, Focus Features will open *Race*, starring *Selma*'s Stephan James in the story of Jesse Owens' historic Olympics medal run, and in April, Sony Pictures Classics will release Don Cheadle's Miles Davis film, *Miles Ahead*, which the actor also directed, wrote, and financed himself through the crowdsourcing site Indiegogo.

With luck, *Southside With You* will be released this year too. The Sundance film, about the young Barack Obama's first date with future First Lady Michelle Robinson, is still seeking distribution. But Tika Sumpter, its female star and a producer, doesn't want somebody to buy it just because it checks the diversity box. "I would hope that we did quality work that's worth the conversation," she says. "It's a universal love story."

So too is *A United Kingdom*, which chronicles the historic romance between the heir to the Botswana throne (*Selma*'s David Oyelowo) and a white Englishwoman (*Gone Girl*'s Rosamund Pike). Oyelowo spent five years bringing the tale, directed by Amma Asante (*Belle*), to the screen. His other 2016 film is Mira Nair's Disney release, *Queen of Katwe*, in which he plays the coach to a young female Ugandan chess prodigy. "For me, so much is going to be gained by the world at large gaining context of what it is to be a young girl, what it is to be an African, what it is to see the world through the gaze of a female director," Oyelowo says.

Disney isn't the only studio seeking multicultural projects. At Twentieth Century Fox, Taraji P. Henson will star in *Hidden Figures*, about the black female mathematicians at NASA who were instrumental in getting a man in space (Octavia Spencer is in talks to join the cast). "It's a story about women who are pioneers," says Fox 2000 Pictures president Elizabeth Gabler. "And hopefully it will pave the way for other stories like this. It is critical to us that audiences embrace it."

Parker, for one, is optimistic that they will. "If we can find a way to cultivate different artists and material from different demographics, we will naturally see the landscape change," he says. "But we have to be open to it."

IN THE PIPELINE

What's coming soon from these high-profile filmmakers. **By Nicole Sperling**



• RYAN COOGLER

Creed's writer-director will turn his attention to the Marvel Universe as director of *Black Panther*, starring Chadwick Boseman.



• AVA DUVERNAVY

Selma helmer DuVernay will write and direct the TV series *Queen Sugar*—about an African-American woman who inherits a sugarcane farm in Louisiana—for the OWN network.



• F. GARY GRAY

The director of *Straight Outta Compton* has signed on to direct Vin Diesel & Co. in the upcoming installment of the *Fast & Furious* franchise, due out in 2017.



• SPIKE LEE

The auteur's latest is the documentary *Michael Jackson's Journey From Motown to Off the Wall*, which premiered at the Sundance Film Festival prior to airing on Showtime.



• STEVE MCQUEEN

The British director best known for *12 Years a Slave* is turning to the crime genre—he's expected to tackle Gillian Flynn's thriller *Widows*.

BINGED MAKING A MURDERER? CRACK THESE CASES NEXT

If you obsessively followed the **Steven Avery** saga and have already watched **The Jinx**, try these spellbinding classic and current tales next time you need a true-crime fix. **By Shirley Li**

1 /

DOCUSERIES **THE STAIRCASE** *Streaming on SundanceNow Doc Club*

The acclaimed, addictive 2005 series from filmmaker Jean-Xavier de Lestrade dives deep into the story of Michael Peterson, a novelist convicted in 2003 of killing his wife inside their North Carolina mansion. The detailed interviews and original courtroom footage raise troubling questions about the verdict, and Peterson's guilt. (He's currently awaiting a new trial.)

2 /

DOCUSERIES **KILLING FIELDS** *Discovery, Tuesdays, 10 p.m.*

In 1997, 34-year-old Louisiana State University student Eugenie Boisfontaine went missing. Her body appeared months later in an area near Baton Rouge known for turning up corpses. This true-crime series, the network's first, follows the active criminal investigation in real time, focusing on the detectives who continue to pursue the case.

3 /

DOCUMENTARY **THE THIN BLUE LINE** *Streaming on Netflix* Director Errol Morris' landmark 1988 doc

about the wrongful murder conviction of Randall Dale Adams revolutionized true-crime storytelling through meticulous reenactments and an intimate interview style. The award-winning film helped Adams eventually win release.

4 /

PODCAST **SWORD AND SCALE** *Available on iTunes, swordandscale.com* Dedicated to profiling real-life serial killers, brutal murders, and bizarre mysteries (think cannibals, cults, and the like), this podcast delivers an

intensely immersive listening experience that's not afraid to delve into horrific facts. Not for the squeamish.

5 /

BOOK **WHILE THE CITY SLEPT: A LOVE LOST TO VIOLENCE AND A YOUNG MAN'S DESCENT INTO MADNESS** \$19, Amazon

Pulitzer Prize-winning reporter Eli Sanders' page-turner examines the three central figures in a violent Seattle murder: a couple in love and a young man with a family history of mental illness. The account analyzes the justice system's handling of mental health, presenting a riveting portrait of a tragic, preventable crime.



Is *Serial*'s Sophomore Slump Real?

Don't be fooled by the lack of watercooler chatter surrounding the must-listen podcast. The audience is still tuning in. **By Lynette Rice**

... In late 2014, just about everybody was talking about *Serial* and the case of Adnan Syed, the teen convicted of killing his ex-girlfriend Hae Min Lee in 1999. So why hasn't the new season, which focuses on Bowe Bergdahl, an Army sergeant who was held captive for five years by the Taliban, sparked the same kind of obsessive interest? Chalk it up to a number of factors. Some fans feel that they already know Bergdahl's story, which is playing out on the nightly news. Others say it's simply lacking the whodunit appeal of season 1. But insiders insist the audience is still listening—more than 20 million people over six continents have already downloaded the first five episodes of season 2. "It's funny, the perception is that just because 20 pieces aren't being written a day, it's not being listened to," says a *Serial* insider. "It's not at the fever-pitch high of season 1, but the numbers are crazy. It's just a complicated story, and it takes time to get into it [all]." And while *Serial* has had to move to an every-other-week schedule to allow for new Bergdahl developments, the insider says there are no regrets about picking this case. "It was never a true-crime series," the source says. "It was always more about the format: Can you keep an audience interested in one thing for an entire season?"





They're Back...

Everything old is new again—again! There's no derailing the TV reboot train, not with the **X-Files** revival premiering to record ratings and the **Gilmore Girls** return sending the Internet wild. EW checks in on some resuscitated shows in the works to offer our take on whether they deserve a "Yay!" or a "How dare they?!" By Marc Snetiker

PROJECT	STATUS	THE LATEST INTEL	THE VERDICT
GILMORE GIRLS NETFLIX	Oh my Stars Hollow! Lauren Graham and Alexis Bledel are confirmed to reunite as the fast-talking mother-daughter duo.	The new version will reportedly consist of four 90-minute episodes, each taking place in a different season of the year.	We can't wait! While the final season ended without creator Amy Sherman-Palladino , she's on board for the revival.
PRISON BREAK FOX	Almost seven years after the original, an event series is now in progress, thanks to the show's continued popularity on Netflix.	Stars Wentworth Miller and Dominic Purcell will return, along with the entire original lead producing team.	Do they have to? After bingeing four seasons of this thing online, a prison break is exactly what we'll need.
TWIN PEAKS SHOWTIME	A much-anticipated revival of the dark drama is coming in 2017, helmed again (naturally) by co-creator David Lynch .	Kyle MacLachlan is back, and Sherilyn Fenn and Sherry Lee reportedly are too.	We can't wait! It's time for <i>Twin Peaks</i> to take back Washington after the sparkly-vampire incursion of <i>Twilight</i> .
ANNE OF GREEN GABLES CBC	Canadian network CBC has ordered a new eight-episode series about the precocious orphan who moves to a rural town.	These gables ain't so green— <i>Breaking Bad</i> writer Moirá Walley-Beckett is behind the new series, simply called <i>Anne</i> .	We can't wait! Ever since we read the book as kids, we can't get enough of this redheaded farm girl.
MACGYVER CBS	Anyone have a hairpin? CBS is developing a reboot of the '80s action classic.	James Wan , the director of <i>Insidious</i> and <i>Furious 7</i> , is executive-producing and directing.	We can't wait! We've even used a paper clip, lighter fluid, and some quinoa to build a DVR so we won't miss an episode.
24 FOX	Fox will film a pilot this winter for a third iteration of its real-time action franchise, this time called <i>24: Legacy</i> .	Jack Bauer's gone, replaced by <i>Straight Outta Compton</i> star Corey Hawkins as a military hero named Eric Carter.	Do they have to? Though we love Hawkins as lead, <i>24</i> needs to finally just call it a day.
STAR TREK CBS	Fifty years after the original set a course for the unknown, CBS is launching a new voyage (with new characters) for streaming.	Alex Kurtzman —who co-wrote the two most recent <i>Star Trek</i> movies—will executive-produce.	We can't wait! After the success of <i>Star Wars</i> , another trip to space is only logical.
TALES FROM THE CRYPT TNT	TNT is dusting off the creepy anthology, plus M. Night Shyamalan , who will curate the network's new two-hour horror block.	Network chief Kevin Reilly has said the new <i>Tales</i> will utilize the source material of the 1950s comic-book series.	We can't wait! Nobody introduces a show better than the Crypt Keeper. (No offense, <i>Laura Linney</i> and <i>Downton Abbey</i> !)

FIRST
LOOKMEET THESE
BASTARDS

...
The new comedy *Bastards* (due Nov. 4) casts Ed Helms and Owen Wilson as fraternal twins who discover that the father they long thought dead is, in fact, very much alive. Only trouble is, it's unclear which of their mother's former lovers is actually their dad, so they set off on a road trip to meet a roster of potential pops. Directed by veteran cinematographer Lawrence Sher (*The Hangover*), the film also stars Glenn Close as the brothers' mom and J.K. Simmons and Terry Bradshaw (as Terry Bradshaw) as possible pères. "There's nothing better than to be made fun of by Terry Bradshaw," says Helms, who describes the goofy tone of Justin Malen's script as "not quite *Wedding Crashers*." Although he and Wilson hadn't previously worked together, they easily struck up a fraternal bond, sometimes bursting into song between takes. "We got hooked on Jimmy Buffett," Helms says. "'Cheeseburger in Paradise' was our go-to. We would randomly start belting it out." Here's hoping that makes the credits. —C. Molly Smith



▲ Owen Wilson and Ed Helms



TED DENNARD

of Savannah Bee Company
combined honey, blackberries
and goat cheese.



▲ Kanye West and Taylor Swift at the 2015 Grammys

GRAMMYS 2016

The Note Booker

For more than three decades **Ken Ehrlich** has been producing the Grammy Awards. He gave EW a backstage pass to this year's Feb. 15 show on CBS. **By Lynette Rice**

...
Can you give us any teasers about what to expect this year?

KEN EHRLICH We'll have a segment dedicated to Lionel Richie. And we're going to try again to find success with the electronic-dance-music world with a performance by Justin Bieber. We'll do a segment with Andra Day and Ellie Goulding—I think this could turn out to be one of the big surprises of the show, because these two artists will be fresh to a large portion of our audience.

Lady Gaga will pay tribute to David Bowie—any other tributes planned?

We are going to do a tribute to B.B. King with Chris Stapleton, Gary Clark Jr., and



Bonnie Raitt. And then for the In Memoriam segment, I'm thinking about using Natalie Cole's "Miss You Like Crazy."

Rihanna just dropped a new song, "Work." Will she sing it at the Grammys?

There was a time when we wouldn't have done that—artists playing their songs that aren't nominated. But there's news value to having an artist do something that's never been seen anywhere, so there are a couple of things that will fit that mold.

Okay, we need to know: Will Guns N' Roses be there?

Nope. I actually called about them and had one conversation with the new manager, but it never went anywhere.

Bummer. How about Kanye West?

We're talking, that's all I can say. He was [once] really wonderful to work with [at the Grammys]. He's difficult now.

The Grammys don't generate controversy or hashtags like #OscarsSoWhite. How is your show different?

The music world doesn't have that issue. I don't want to say it's the opposite of movies, but it is the other side. Music fans are color-blind.

berrhoneycheescuit

WHAT WILL YOU MAKE?

Triscuit

madeformore



YOUR POP CULTURE PRIMARY PRIMER

Have the raucous Iowa caucuses only whetted your appetite for more political intrigue? Then ramp up for New Hampshire (Feb. 9) by **revisiting these classics**, our top vote-getters for the most enlightening, infuriating, and just plain hysterical movies and TV shows about the wild world of American democracy.



THE WEST WING 1999–2006

A lovable, grandfatherly Democrat from a small New England state whose liberal policies make him wildly popular with his party's base: Sound familiar? While Martin Sheen's Jed Bartlet (NH) isn't quite the same as Bernie Sanders (VT), they're not too far apart—both are unlikely folk heroes thanks to their inspirational progressive politics. Now all Bernie needs is for Aaron Sorkin to write his speeches and he'll have this race sealed.

BEST OF THE BUNCH Season 6



ALL THE PRESIDENT'S MEN 1976

The best part about this book-turned-political thriller, starring Robert Redford and Dustin Hoffman as the cocksure journalists who uncovered the Watergate scandal and essentially took down Nixon, is that it was all true—even the shady meetings with their secret whistle-blower, “Deep Throat.” (Spoiler alert! It was FBI deputy director Mark Felt.)



VEEP 2012–present

As Selina Meyer on Armando Iannucci's sharp satire, Julia Louis-Dreyfus is a political figure who's anything but politically correct, and the show's over-the-top take on what it means to run the country is exactly what makes it a hilarious standout.

BEST OF THE BUNCH Season 3



HOUSE OF CARDS 2013–present

The most nihilistic pop POTUS and FLOTUS ever, Frank and Claire Underwood (Kevin Spacey and Robin Wright) are loathsomely cynical, yet dish delicious catharsis for

our gridlock frustration. They may lie, cheat, even kill for power—but they get stuff done. That's what matters. Right?

BEST OF THE BUNCH Season 1



GAME CHANGE 2012

Before we all declare that this is going to be the craziest election in American history, it might be helpful to look back on the wack-a-doodle race of 2008.



PRIMARY COLORS 1998

Technically, John Travolta and Emma Thompson play fictional characters in Mike Nichols' incisive



Life Imitates Art

True, much about the current election seems unprecedented...but these prescient movies got there first



CITIZEN KANE
1941

A self-made tycoon (Orson Welles) runs for one of the nation's highest offices. Draw your own parallels.



BULWORTH
1998

A principled pol (Warren Beatty) decides to start telling it like it is—before Bernie Sanders began speaking truth to entrenched power, and Trump and Cruz began lambasting “political correctness.”



THE CONTENDER
2000

A vice presidential candidate (Joan Allen) must face down sexist scandalmongering. A good primer on ingrained double standards—and how to combat them.

adaptation of Joe Klein's novel, but everyone knew they were really portraying not-so-thinly-veiled versions of Bill and Hillary Clinton. Still pleasingly—or appallingly—relevant today, depending on your political persuasion.

★ **WAG THE DOG** 1997

Two White House lackeys recruit a Hollywood mogul to “produce” a fake foreign war to distract the public from a West Wing scandal. Barry Levinson's film—which stars Robert De Niro, Anne Heche, and Dustin Hoffman—might not be a documentary, but it's shockingly believable.

★ **JFK** 1991

Oliver Stone's investigation into the assassination of John F. Kennedy is a cave dive into the darkest depths of the American psyche. It's not about what happened—it's the filmmaker's indictment of the power structures that allowed it to happen.

★ **BOB ROBERTS** 1992

Tim Robbins' faux doc about a conservative folksinger-turned-Senate candidate is meant to be a parody, but it's eerily prophetic, not to mention

practically a playbook for the Trump 2016 campaign.

★ **THE AMERICAN PRESIDENT** 1995

Few films have humanized the Commander-in-Chief quite like Aaron Sorkin's drama (his first foray into the West Wing). Michael Douglas plays a widowed president who enters into a complicated romance with an environmental lobbyist (Annette Bening) under the harsh glare of the Beltway spotlight. Sometimes the most powerful man in the world really is just a boy, standing in front of a girl, asking her to love him.



Eva Longoria, Elizabeth Banks, Kerry Washington, and Reese Witherspoon photographed on Jan. 23, 2016, in Los Angeles

Actresses are supposed to be beautiful. And relatable. And flawless. Not outspoken content creators with opinions, desires, and agendas. But Eva Longoria, Elizabeth Banks, Kerry Washington, and Reese Witherspoon are all of those things. So we gathered them together for an unfiltered discussion about changing the conversation regarding what women can and can't do. They spill it all: from the rumors that prompt calls from Mom to the ways the Sony hack has revolutionized Hollywood. Looks like that's what happens when you don't just #AskHerMore, you...

Ask Her

EVERYTHING

Let's

begin the discussion with the red carpet. Have things changed? Are you getting different questions?

REESE WITHERSPOON It's hard to create a performance that garners enough attention and value within our business to get an Oscar nomination. So last year at the Oscars, I was part of the #AskHerMore campaign. I've always thought, "Why do they [only] ask us about our dresses when we worked so hard?" Not to say the dresses aren't beautiful—we're very privileged to wear them—but maybe ask the designers about those dresses. I was sitting with Julianne Moore when she was nominated [in 2014], and no one asked her about *Boogie Nights* or *Short Cuts* or *Safe* or *Far From Heaven*. That's just a missed opportunity.

EVA LONGORIA I started getting asked more when I started directing. And then I got to really dive into something of substance. But I was a pageant girl. And they always taught us in pageants how to pivot off something. So, for example, if someone says, "You're so funny," I'm like, "Thank you. As a matter of fact, in our society today..." I just pivot right off to what I want to talk about. So if you don't get that opportunity, you have to kind of create it for yourself.

Do you feel like you're being encouraged to speak out?

KERRY WASHINGTON I feel like we encourage each other. I don't know that we're being encouraged as a culture, necessarily. Just watching you guys create

and drive content, and have your voice on the carpet—I think the more we watch each other do it, the more inclined we are to do it [ourselves], and to feel like we're allowed to be more than a pawn or a face.

WITHERSPOON I think the Sony hack, which exposed a lot of salaries, opened everyone's eyes. It became a more public conversation.

ELIZABETH BANKS We all knew.

WITHERSPOON But no one ever talked about it. Then the hack was a complete confirmation. Is it the tragedy of all time? No, of course not. We're all making incredible amounts of money. But it's the money that drives what content is created.

WASHINGTON And it's about the justification for those inequalities—that it's okay for the money to look that way. The source of where that belief comes from is what is not okay.

BANKS I don't know that I feel change yet, but I feel the conversation, partially because of the Sony hack, and partially because we now have numbers that back up all the anecdotes, right? When the Geena Davis Institute [which uses statistical research to increase diversity and reduce stereotyping in entertainment] actually puts out numbers, they can't really be ignored or talked away. They're embarrassing numbers. And people don't like to be embarrassed.

LONGORIA I agree with Kerry's point about supporting each other. Kerry directed me in a PSA for *Glamour*. I always wanted to direct, and it wasn't until I saw the command that Kerry had on a set that I was like, "Oh, you're not scared?" And she's like, "Of what?" [Laughs] The same thing with Elizabeth, seeing her direct [*Pitch Perfect 2*]
—you can't be what you can't see.



(PP. 26-36) STYLING: PETRA FLANNER/TWMO MANAGEMENT; LONGORIA'S HAIR: KEN PAVES; MAKEUP: ELIAN BONGIORNO/EXCLUSIVE ARTISTS; BANKS' HAIR: MARK TONNESSE/DGVE; HAIR CARE: STARWOM ARTISTS; MAKEUP: LAUREN ANDERSON/AORU/THE WALL GROUP; WITHERSPOON'S HAIR: DAVEY NEWKIRK/THE WALL GROUP; MAKEUP: MALOU/CLANCOME/TAMPORE ARTISTS; BANKS AND WASHINGTON'S MANICURES: DEBBIE LEVITT/OP/NAILING HOLLYWOOD; LONGORIA'S AND WITHERSPOON'S MANICURES: AMY RUIZ

(PP. 26-29) SET DESIGN: DAVID ROSS/ART DEPARTMENT; PRODUCTION: ALLISON ELIOFF/SUNNY 16 PRODUCTIONS; (PP. 26-29) DRESS: JACQUELINE KILMER; HAIR: JESSICA BROWN/STYLING; MAKEUP: JESSICA BROWN/STYLING; SHOES: JACQUELINE KILMER; EARRINGS: JACQUELINE KILMER; RINGS: JACQUELINE KILMER; TIFANY & CO.; AND MELISSA KAYE LOUBOUTIN; EARRINGS: SHYLLIE ROSE; STUD EARRING: ARIEL GORDON; RINGS: SHYLLIE ROSE; TIFANY & CO.; AND MELISSA KAYE



Elizabeth, when you stepped behind that camera for the first time, who was the role model that gave you the confidence, or was that internal?

BANKS I think it was partially internal. I felt very underused. I went to a really competitive college. I went to grad school. I'm competitive naturally as a human being. And suddenly I was in an industry that said, "You can just sit over there and wait and we'll call you."

WASHINGTON "We'll invite you—if you're lucky." [Recently] I was in the process of a negotiation and making a decision in my career. I didn't know exactly how to approach it, and I didn't have anybody in my circle that [did, either]. But I happened to have a lawyer who's a badass woman. And she also represents this beautiful girl [pointing to *Witherspoon*]. And so I said, "Can you ask Reese if I can call her?" And I

picked Reese's brain and was able to enter this new area with so much more empowerment and wisdom and excitement.

WITHERSPOON I talked her ear off for, like, an hour. I wanted to share everything. Nobody helped *me*!

WASHINGTON We should be having these conversations.

WITHERSPOON And we should be talking about money.

Do you remember when you decided acting wasn't enough?

BANKS Well, when people asked me whose career I emulated and who were my role models, I would say, "Tom Hanks. That's the career I want." I want to get paid what the guys get paid. But we're up against the entire history of humanity, because women have never had parity or equity. There is no moment in time when we have had equality.

WASHINGTON Which is part of why it's important to take care of it, to be working on it in this industry, because we are the industry of symbolism. We are the industry of message carriers and storytellers.

We create the cultural conversation, both with what's happening on screen and off.

WITHERSPOON About four years ago I got sent an awful, terrible script. And this male star was starring in it, and there was a girlfriend part. And I thought, "You've got to be kidding me. No, I'm not interested." They said, "Well, this actress is chasing it, that actress is chasing it: three Oscar winners and two huge box office leading ladies." And I thought, "Oh, that's where we're at? You're fighting to be the girlfriend in a dumb comedy? For what?" And by the way, two Oscar winners did it.

BANKS 'Cause it's the job.

WITHERSPOON I turned to my husband and I said, "This is ridiculous." And he said, "Honey, honestly, what are you doing [about it]?" And I said, "Well, I'm talking about it." He said, "Well, talking about it doesn't change anything. You read more books than anybody I know, just in your free time. Why don't you buy some of those books and turn them into movies?" Now, I sit down with studio heads who've given millions of dollars to a big male movie star to run his company but won't pay a woman to do the same thing. They say, "We love that you're doing it. And we'll buy it once you've actually spent all the money and developed it."

WASHINGTON It reminds me of this line that Shonda Rhimes wrote in our show that has really resonated with African-Americans. It's this idea that you have to be twice as good to get half of what they have. And it's something that most black people were raised with, the messaging that their parents gave them, [and] that's just the truth. I think it's the same for women. You just know that you have to be twice as good. Until girls don't have that



EVA LONGORIA

AGE

40

TWITTER FOLLOWERS

7.4
million

INSTAGRAM REACH

2.1
million

BRANDS

Her production company, UnbeliEVAble Entertainment; brand ambassador for L'Oréal Paris

ACTIVISM

Causes include the Eva Longoria Foundation (evalongoriafoundation.org) and Eva's Heroes (evasheroes.org)

UPCOMING PROJECTS

Executive producer and star of NBC's *Telenovela*; will appear opposite Demian Bichir in the film *Low Riders*

feeling, we will have not done our jobs. That's the point: to not feel the pressure to be extraordinary.

LONGORIA Every time I direct, I'm so well prepared. But I'm like that in life. And every DP I've ever worked with has said, "You are so good." And I say, "Yeah. Why are you surprised?" When are they not going to be surprised that a woman can do this job?

BANKS I was lucky. I worked with my husband and a great producing partner who had recognized that I should direct and had already been trying to groom me to do it. So the two people that stood next to me on set every day allowed me to be the boss, without question.

Kerry, your latest project, the HBO movie *Confirmation*, was your first producer credit. How was that experience?

WASHINGTON I loved it. When I hear you all talk about feeling like you were being underused, I felt like I was being overbearing in the work that I was doing because I wanted to contribute so much. And [people would react] like, "Stay in your lane, actor." So it felt like I finally got to do what I always do, but to do it with permission, with a title.

Eva, with *Devious Maids* and *Telenovela*, was there a moment where you thought, "I'm really good at this"?

LONGORIA Oh, I've always said that. [*Laughs*] I was an extra for two years when I first moved to Hollywood. And I was like a sponge. "Why is the camera there? What does 'checking the gate' mean?" I quickly realized, too, that actors have no power. I was like, "Who are those people behind the monitor? That's the director." And I thought, "Oh, I want his job." And then I became a director. And I thought, "Wait, who are those people telling me what to do? They're producers. Oh, okay, now I want *that* job." [*Laughs*] I'm just climbing my way up the ladder.

BANKS Oh, please, it took me years. I work in a company with my husband [so] it was always "Who's the blond actress and her dips--t husband who are trying to do stuff?" No one said it to my face, but it was definitely a feeling I had of "Oh, that's nice, that's cute."

WITHERSPOON "Now get your ass back in front of the camera."

FEELING
Beautiful

1 | YOU'RE AMBITIOUS

As a woman who thinks for herself and follows her own unique path, you are inspiring to your peers. You count your career strides as some of your proudest successes. And your drive is contagious. You're the kind of empowering mentor who lifts other women to her level.

FOR THE PROFESSIONAL
Promotion:
Check.
Celebration:
Cheers! Toast
with a bottle
of Chandon Brut.



DROP THE LABELS

9 Compliments That *Actually* Make Us Feel Beautiful

Hot. Sexy. Drop-dead gorgeous. Sure, a little recognition for nailing a flawless look is nice. But truthfully? You know that feeling beautiful isn't all about what other people think. Beauty can be a hard-earned sweat, a win at work, a brave new lip shade—or no makeup at all. To celebrate what gets you glowing, let's ditch the dated beauty labels for empowering praises that give us a real confidence boost—and spotlight all our strengths.

2 | YOU'RE SMART

You know that intelligence is beyond the score you received on the SAT (and you're happy you never have to take it again). It's about living and loving fully. It's about laughing at your own missteps. It's curiosity. It's a willingness to ask questions. Your smarts got you where you are—keep going.

3 | YOU'RE HILARIOUS

People might mistake you for one of the slew of women killing it on the comedy circuit. You're the girl cracking jokes, breaking the ice and smoothing over awkward situations with your sense of humor. Because girls who wear their laugh lines with pride radiate beauty.

FOR THE COMEDIAN
Keep up the sunny vibes with the tangerine shimmer of essie's Sunday Funday.



4 | YOU'RE A LEADER

You're the one we all want to be around, whether we're celebrating or in crisis. Why? You're an instinctive, independent pioneer and trendsetter who takes charge with ease and confidence. You're respected for making quick decisions and persuading dissenters. Where you go, people follow.



FOR THE INFLUENCER
Use L'Oréal Paris Voluminous Superstar Mascara to harness the power of eye contact.

FIND WHATEVER MAKES YOU FEEL BEAUTIFUL AT WALGREENS AND WALGREENS.COM

Walgreens
at the corner of **happy & healthy**



ELIZABETH BANKS

AGE

41

TWITTER FOLLOWERS

2.1
million

INSTAGRAM REACH

1
million

BRANDS

Brownstone Productions, which develops film and TV projects

ACTIVISM

Participated in the Center for Reproductive Rights' Draw the Line campaign (reproductiverights.org)

UPCOMING PROJECTS

Set to play one of the first female war photographers in Sloane U'Ren's WWII film *Rita Hayworth With a Hand Grenade*, in addition to producing Netflix's film *The Most Hated Woman in America*, starring Melissa Leo

Reese, is there one film that stands out in terms of what it's taught you or what you accomplished with it?

WITHERSPOON Well, *Wild* is more reflective of who I really am than any other film I've done. It was very raw and personal. I knew that if I took it on a traditional studio route, they'd be like, "[This character's] not very likable, and she does drugs. And we don't want to see Reese do drugs." I hear that all the time. [But *Wild*] was so important to me. It was really well received, and it did really well, yet it wasn't in Oscar consideration for Best Picture. At the time I was like, "Oh, okay, well, it's one of the best-reviewed films of the year, but it's not one of the top 10?" Then I looked: None of the [Best Picture nominees] starred a woman [in a prominent role].

And now there's the #OscarsSoWhite controversy. What do you all think of the fact that the Academy is finally instituting some changes?

WITHERSPOON None of it was fast. We've been talking about these things for years and nothing's changed. I [do] think social media changed.

BANKS It's that whole embarrassment thing I was talking about earlier.

WASHINGTON But it's cyclical. The Academy dictates what the industry does because everybody in the industry wants those awards. So it's this codependent relationship. But there will be lots of changes in the coming years because of these decisions.

WITHERSPOON Studios have entire sub-companies to create and promote Oscar films.

WASHINGTON They have had to cater to that audience, and that audience does not look like [us at] this table. Most of them are over a certain age, male, and white. And if the audience you have to cater to, and address and seduce, is more representative of who we all are, then we all win.

Let's talk about social media. It feels like such an empowering tool for all of you to use. Reese, you're like the new Oprah when it comes to books.

WITHERSPOON It's been really great, just to see the impact that it's made on the actual writers. They're selling hundreds of thousands, if not millions, more books. Because we're not just optioning them, but we're making them pretty quickly. *Wild*

FEELING Beautiful

5 | YOU'RE INSPIRING

The magician mom who manages to wrangle her kids, run the show and still speed-primp to perfection? Extraordinary looks amazing on you. You certainly make it seem easy (though we know it's not). Your fuel? It's the love you give and the love you receive. Unmatched on both ends.



FOR THE MOM OF ALL TRADES
Go ahead. Sneak the decadent Häagen-Dazs chocolate ice cream for yourself. You deserve it.



6 | YOU'RE BALANCED

When you don't have time to train for a marathon or are too tired for that 5 a.m. boot camp class, you still squeeze a quick 20-minute workout into your day to keep your body healthy and give your brain that extra boost.

7 | YOU'RE A DOER

Whether it's meeting a fitness goal (done!), finally paying off your school loan (and DONE!), or the impressive ability to juggle family, career and me time, you're happiest when you prove to yourself just how strong you are.

FOR THE DO-IT-ALL WOMAN
You hold it down. Pantene Pro-V Style Series Air Spray holds strands in place.



9 | YOU'RE BOLD

From big career moves to major style statements, you're not afraid to take chances, and everyone knows it. If anyone was wondering the secret to pulling off that bright lipstick oh-so-effortlessly, let it be known: It's confidence. And *that* makes you feel beautiful.

FOR THE RISK-TAKER
Never shy? Say it loud with Circa Beauty Color Absolute Velvet Luxe Lipstick in Elizabeth.

8 | YOU'RE ADVENTUROUS

Your passport is covered in stamps from around the world, and there's no bottom to your bucket list. You don't just dream of visiting Paris and trekking the Amazon; you buy the ticket and go.

FOR THE TRAVELER
After scaling the Rockies or backpacking through Europe, restore skin with Boots No7 Protect & Perfect Serum.



FIND WHATEVER MAKES YOU FEEL BEAUTIFUL AT WALGREENS AND WALGREENS.COM

Walgreens
at the corner of **happy & healthy**



KERRY WASHINGTON

AGE

39

TWITTER FOLLOWERS

3.5
million

INSTAGRAM REACH

2.2
million

BRANDS

A line of *Scandal*-inspired clothing for the Limited; creative consultant for Neutrogena

ACTIVISM

The Purple Purse foundation (purplepurse.com); President's Committee on the Arts and the Humanities

UPCOMING PROJECTS

Playing Olivia Pope on ABC's *Scandal*; starring as Anita Hill in HBO's *Confirmation* (April 16), which she also executive-produced

went from galleys to screen in 18 months. *Gone Girl*, 14 months. And *Big Little Lies* [adapted into a series that's currently filming]—I mean, [only] 15 months ago we read the book in galleys.

You're all interacting on social media in very personal ways. Eva, you shared your engagement.

LONGORIA Almost. Not quite. I didn't realize I was getting engaged. I was just Snapchatting in the desert, and I was like, "Seems like I should stop this right now, something important is about to happen." [Laughs] I love social media.

WITHERSPOON It's scary [to some, but] you've just got to charge ahead with blinders on. Do not scroll down.

LONGORIA I remember starting on Twitter. I loved the immediate way I could correct things. At the time, there were just so many lies. It was stupid stuff, like "Eva's pregnant, Eva's pregnant, Eva's pregnant." I'm like, "Guys, I ate a burger. I'm not pregnant"...because my mom would call!

WITHERSPOON Oh, my mom. [Affecting a Southern twang] "Did you go on a date with George Clooney?" No, Mom, I didn't. [Laughs] But it's great when you know who you are in this world. It took me a while to figure out who I am and what I wanted to say. It's empowering. And it connects me to all these amazing women.

How do you make decisions about which endorsements you take on?

LONGORIA I'm definitely calculated. I've been with L'Oréal 10 years. But I actually grew up with L'Oréal. And the story behind "Because You're Worth It" [meant something to me]. And I grew up with Lay's, too. My first kiss was with a guy with Cheetos. And I used to crush potato chips into my sandwich.

WASHINGTON It has to feel authentic. In this latest round when Neutrogena came to me, I said, "You know what, if we're going to do this, I have to have a voice in the company. I can't just be a face. I can't just kind of get up there and sell product." And we carved out a creative-consultant relationship that had never happened at the company before.

WASHINGTON [To *Witherspoon*] What you're doing with [the Southern-focused lifestyle shopping site] Draper James is amazing because it's so you.

SHIRT: POLO BY RALPH LAUREN/S&S FIFTH AVENUE BEVERLY HILLS; JEANS: MOTHER; SHOES: CANADEL; EARRINGS: JEN MEYER; RING: SHYLEE ROSE

DON'T BE BITTER, STARBUCKS.

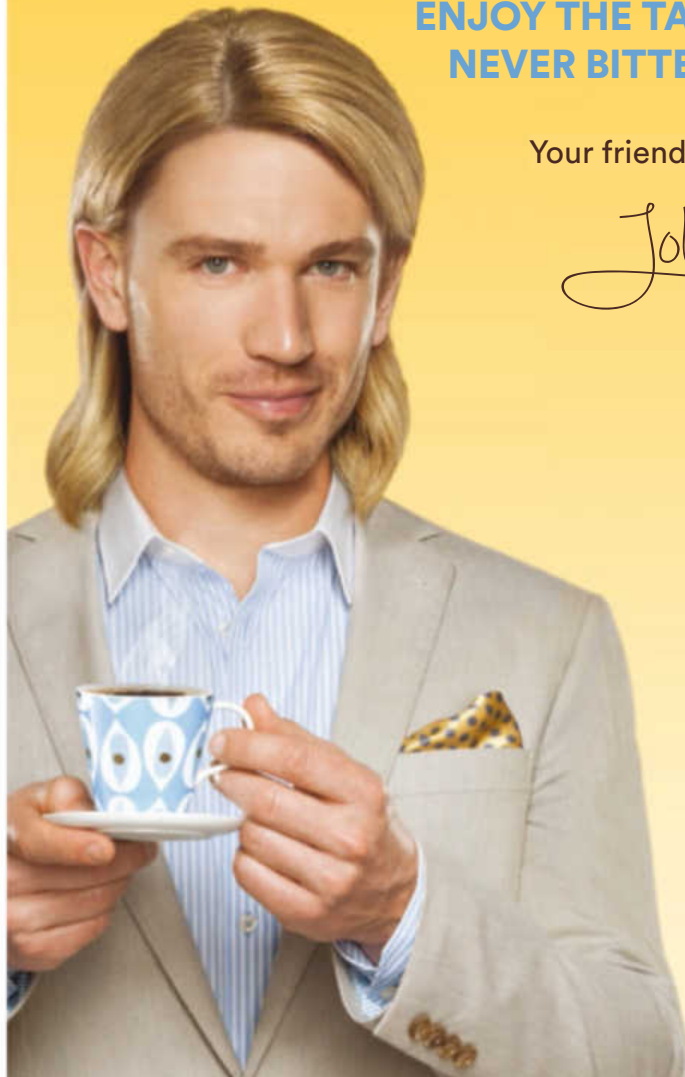
**MORE PEOPLE PREFER
THE TASTE OF GEVALIA.**

With over 150 years of experience making rich, never bitter coffee,
it's no wonder **more people prefer the taste of Gevalia House Blend to your
house blend, Starbucks.** But don't feel bad. We might have better taste in coffee.
But you have better taste in artisanal cheese plates.

**ENJOY THE TASTE OF RICH,
NEVER BITTER GEVALIA.**

Your friend in coffee,

John



Based on a January 2016 national taste test of coffee drinkers conducted by an independent third party comparing Gevalia House Blend and Starbucks House Blend.



REESE WITHERSPOON

AGE

39

TWITTER
FOLLOWERS

1.2
million

INSTAGRAM
REACH

5.1
million

BRANDS

Pacific Standard, her production company; Draper James (draperjames.com), a Southern-focused retail site

ACTIVISM

Girls Inc. (girlsinc.org), a charity to help at-risk teenagers in her hometown of Nashville

UPCOMING PROJECTS

Producing and starring in HBO's adaptation of Liane Moriarty's *Big Little Lies*; a starring role opposite Matt Damon in the Alexander Payne film *Downsizing*

WITHERSPOON Oh, thanks. I started it because I think I know my audience. It has been so much fun to learn a new business and new language at my age.

WASHINGTON When we did the *Scandal* clothing line, that was something that the Limited was going to do with ABC. And Lyn Paolo, our costume designer, and I were going to have no part of it. My face was going to be on every clothing tag.

BANKS Heck, no!

WASHINGTON Because my face was the poster for the show. And that image is owned. And I was like, *whoa*. Lyn Paolo and I have worked so hard on creating this iconic fashion identity for this character. You feel a responsibility to your fans and to the people that are embracing this content to say, "I want to make this as good as you want it to be. I want to live up to the aspiration that you're holding on to."

What about acting? Is it more difficult because you have all these other things swirling around?

BANKS I love acting. It's the break from everything.

WITHERSPOON Isn't that sad that you think, "Oh, I get to start a movie, it's going to be a break"?

BANKS No one can ask me to do anything else. Twelve hours a day [I can say], "Sorry, I'm unavailable."

What role are you dying to play?

BANKS I would like to be James Bond.

WASHINGTON So badass.

WITHERSPOON That's a good idea.

WASHINGTON Would she be Jamie Bond?

BANKS No, she'd be James Bond!

WASHINGTON The people whose careers I really admire are people like Cicely Tyson. She's 91 and was just on Broadway. I want to be able to do what I love to do for as long as I want to do it.

BANKS You want longevity.

WITHERSPOON I was at [an event] and Eva Marie Saint got up and said, "I've been at the front of the bus, and I've been at the back of the bus. All I want to tell you ladies is: Just stay on the bus."

WASHINGTON Amen! ♦



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BOBBY CANNAVALE FRONTMAN AT LAST

AFTER 20 YEARS OF HUSTLE AND COUNTLESS
SUPPORTING ROLES, THE ACTOR IS FINALLY TAKING THE
LEAD ON HBO'S NEW ROCK & ROLL DRAMA **VINYL**

BY **CLARK COLLIS** @ClarkCollis PHOTOGRAPHS BY **HENRY LEUTWYLER**



Bobby Cannavale
photographed
on Nov. 19, 2015,
in New York City

Cannavale with Martin Scorsese on the set of *Vinyl*



ON THE BROOKLYN SET OF HBO'S MUSIC DRAMA *VINYL*, BOBBY CANNAVALE, wearing a high-waisted sharkskin suit and sporting a hillock of hair that adds an inch or two to his six-foot-plus frame, is waxing on about how the colors of the '70s-era set remind him of his childhood home. "Rust. Burnt orange. I think we were going for *Brady Bunch*," he says with a laugh. Even on break from character, it's easy to see how the darkly handsome actor got the role of Richie Finestra, the high-flying record exec who, like Cannavale, has risen from humble beginnings to the peak of his profession. "Richie's a survivor," says the 45-year-old actor. "The same with me. I come from a family of factory workers and hospital workers and people with jobs. All I knew was, I was going to be an actor. I could see the city from my apartment window in New Jersey, and that was where I had to go." This all sounds very Tony Manero-in-*Saturday Night Fever*.



"It was totally *Saturday Night Fever*," he says. He made it happen, though it wasn't always easy. "I did so many plays for nothing. I did a play that opened on Christmas Eve in a 40-seat theater and *nobody* came," he says. His first big-screen role—a tiny, nonspeaking part in 1997's *Night Falls on Manhattan*, directed by his then father-in-law Sidney Lumet—came shortly after the birth of his son in 1995. So while Cannavale was trying to make a go of acting, he was pushing just as hard to provide for his family. "I stopped working security at nightclubs because I had a kid now, so I had to transition to bartending because it was safer," he says. "I also had this side job as an audition reader, and I was really good at it. So I did that for a few years. When I tell you I've done everything in this business, I've done *everything* in it."

He's not exaggerating. If you've been paying attention to TV and film, chances are you've seen Cannavale in at least one character part (if not more) over the past two decades. He played a gay drug dealer on *Oz*. He was Samantha's lover with "funky spunk" on

FROM TOP J.C. MacKenzie, Ray Romano, Susan Heyward, Cannavale, and P.J. Byrne; with *Vinyl* wife Olivia Wilde
BELOW With girlfriend, actress Rose Byrne



Sex and the City. He played the happily-ever-after boyfriend of Eric McCormack's titular character on *Will & Grace*—for which he won an Emmy—and has been in a varied array of films, including *Paul Blart: Mall Cop*, *Ant-Man*, and *Spy*. But as he entered his 40s, he figured the big Hollywood break would elude him—which is something he says he was at peace with. "I wanted to be a New York actor," he says. "I'm 45—and I'm a New York actor! I'm very proud of that."

So naturally, it was a New York role that would change everything. His volcanic performance alongside Chris Rock and Annabella Sciorra in the 2011 Broadway play *The Motherf**ker With the Hat* not only earned him a Tony nomination but also drastically altered his trajectory. He had a major arc on Showtime's *Nurse Jackie* (which his son Jake, now an actor, was on as well) and was cast by Woody Allen in 2013's *Blue Jasmine*. But most crucially, *Boardwalk Empire* executive producers Martin Scorsese and Terence Winter chose him to play the role of unhinged gangster Gyp Rosetti in the third season of HBO's gangster show, for which he won his second Emmy. "We had a quick meeting, and we clicked immediately," says Winter. "He's incredibly smart, wonderful to be around. I said, 'This is a guy who should be starring in something.'"

Fortuitously, Winter was working on *Vinyl*, which premieres Feb. 14. "Mick Jagger approached Scorsese in 1996 with the idea of doing a huge, sweeping epic in the world of rock & roll," explains Winter. "I originally came on board in 2008 to write the movie. Then the world economy collapsed, and the whole thing ground to a halt, and the decision was made to reinvent it as a TV series." Scorsese says he was convinced he had found his *Vinyl* star as soon as he saw footage of Cannavale playing Rosetti. "I was screening a rough cut from season 3, and we knew right away: Here was our Richie Finestra," remembers the director. "We're talking about 15 years of thinking about this guy, who he was, where he came from, how he dressed, how he changed over the years, what kind of personality he was. And suddenly...Bobby. And that was it."

Getting the chance to work with Scorsese, who is an executive producer of *Vinyl* and



with Cannavale, signed off quickly after meeting him in the summer of 2013. “We got on really well,” says the Rolling Stones singer. “He was obviously able to do different kinds of characters. I thought he was a very accomplished actor from what I’d seen.” Cannavale, in turn, says meeting Jagger proved helpful to his portrayal of Finestra. “After the show, he invited me back to his hotel suite,” he recalls. “He had on the TV—the music channel—and he had it on the blues channel. Every single song that came on, man, he knew it. Sonny Boy Williamson would come on, and he’d go, ‘Oh, man, this song...’ And he’d tell a little story about it. Hearing him talk about his influences gave me good insight into who this character could be, because Richie is very much influenced by that kind of music.”

Cannavale’s no stranger to music either. “At age 6, I found a record collection that belonged to my dad. He had *Tommy*, he had *Aladdin Sane*, *Quadrophenia*.” Cannavale’s father also owned Dr. Hook & the Medicine Show’s 1973 album, *Belly Up!* “There were songs like ‘Roland the Roadie and Gertrude the Groupie,’ ‘Penicillin Penny,’ ‘Acapulco Goldie,’” he remembers. “‘Gertrude the Groupie’ is about a roadie who was in love with this groupie who only wanted to f--- the band. I was 6 years old, and I’m listening to these songs. It drove my mother crazy.” Winter says that *Vinyl*’s scripts have actually been tweaked to dovetail with Cannavale’s musical interests. “It came up in our conversations how much he loves Dr. Hook,” explains the showrunner. “So we’re getting Dr. Hook in as much as possible. Why not? We’re writing it, we can do whatever we want!”

Having massive productions tailored to his personal tastes is certainly new for Cannavale. Though the actor’s star has been on the rise for several years—and, with the impending birth of his baby with Rose Byrne, the increased media scrutiny that comes with having a celebrity girlfriend—you have to wonder if he’s worried about the level of exposure that will inevitably arrive if *Vinyl* is a success. “I’m worried about ISIS—I’m not worried about riding the train,” he says. “I’m pretty good at navigating how to avoid certain situations just with [my] demeanor.” Spoken like a true New York actor. ♦

directed the two-hour pilot, was nothing short of a long-held dream come true for Cannavale. “In my early 20s, Martin Scorsese was *it*,” he recalls. “You know, for an Italian-American kid from New Jersey, like, f---, there’s this little piece that goes, ‘One day I’m going to work with him!’ And here it is.” At times when filming the show, Cannavale was amazed that Scorsese didn’t grasp how much he (and most actors in the business) idolized the director’s oeuvre. “We were shooting in Richie’s apartment, which overlooks Central Park,” says Cannavale. “I was looking out the window, and Marty came up and he said, ‘You see down there, that statue? That’s where Bob tried to assassinate the politician in *Taxi Driver*.’ I’m like, ‘I know! I know! I was just thinking that!’”

EP Mick Jagger, who wasn’t as familiar

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I’M A NEW
YORK ACTOR!
I’M VERY
PROUD OF
THAT.”**

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DEADPOOL SPEAKS!

A DEEPLY
OFFENSIVE
CONVERSATION
WITH THE
WORLD'S
SEXIEST
SUPERHERO



FOR 25 YEARS HE'S been the bad boy of the Marvel universe: a mercenary, once known as Wade Wilson, who was mutilated in a gonzo cancer treatment and became the vigilante Deadpool. The incident cost him his creamy complexion, but he gained super-human powers and retained his filthy sense of humor and his selective moral code. Now, on the occasion of his self-titled biopic (out Feb 12, starring **Ryan Reynolds**), EW spoke with the Merc With a Mouth about his emotional baggage, Spider-Man, Tina Turner, and the jackboots of God.

BY
JOE MCGOVERN
@JMCGRN

ILLUSTRATION BY
ROB LIEFELD

1 /

Mr. Deadpool, you're often referred to as an antihero. How do you feel about that label?

Labels are for jars. I keep my enemies' organs in mine.

2 /

Marilyn Monroe was born Norma Jeane Mortenson. Tina Turner was Anna Mae Bullock. Who was Wade Wilson, the man you used to be?

WADE WILSON WAS, IN FACT, TINA TURNER. MIND. BLOWN.

3 /

Your movie stalled a number of times before being greenlit in 2014. What was the lowest point for you?
I once had aggressive, middle-of-the-night anonymous sex in a public park with several U.S. senators. But the low point? Probably auditioning for *Spider-Man*.

4 /

The film received an R rating for "strong violence and language throughout, sexual content, and graphic nudity." What's the most offensive thing about it?

There is absolutely nothing offensive about this movie.

In the future, it will be used in kindergartens to shape tiny minds into whole-some soldiers of God.

5 /

Have you ever seen the Clint Eastwood movie *The Dead Pool*? Do you worry fans may confuse the two?

Please... Not even Clint Eastwood saw that film.

6 /

You are pals with Wolverine and appeared in his *X-Men Origins* movie. What does he smell like?

I only know what he tastes like. In a word?

Umami.

7 /

Do you get starstruck by other superheroes? Who's your superhero crush?

Peter Parker is by far the most impressive member of One Direction.

8 /

You named your katana swords after *Golden Girls* actress Bea Arthur. Why is she more alluring than Betty White or Rue McClanahan?

Could she be less alluring? Kidding! Betty White makes me swoon.

9 /

You're incredibly fit. What's your secret for staying in shape?

My first girlfriend was named Shape. And trust me, it wasn't a secret.

10 /

Your main superpower is your ability to regenerate after injuries. What would you change about your appearance if you could?

If I could grow body hair, I'd have a Brazilian that starts at my forehead and doesn't stop until São Paulo.

11 /

Which historical figure do you most identify with?

Tonya Harding.

12 /

You've described yourself as a lapsed Catholic. So if heaven exists, what do you hope God is wearing when you enter the pearly gates?

NOTHING BUT A VERY LIGHT SPACKLING OF BABY POWDER. AND MAYBE A PAIR OF STURDY BOOTS. OBVIOUSLY.

13 /

In your comics, you often speak directly to the reader. What kind of art do you hang on your fourth wall?

The fourth wall isn't a wall; it's negative space, viewed by an audience through a proscenium or upon a screen. What are you, some kind of idiot?

14 /

Red is obviously your favorite color. What's your favorite word? Favorite holiday?

Codswallop.
Alanis Morissette Day.

15 /

Which childhood memory comes up most often for you during therapy?

I'd need crude sock puppets and a s--- ton of tissues to get into that.

16 /

What's the last movie that made you cry?

Green Lantern.

17 /

It's an election year, and people are making big promises. Do you think you and your movie can Make America Great Again?

AMERICA IS ALREADY GREAT. WHY DO YOU THINK I LEFT CANADA?

18 /

You've had a cult following since 1991. Are you prepared for mainstream fame?

I am. I just had my lips done.

➡ TO READ THE RED-BAND VERSION OF THIS INTERVIEW, GO TO EW.COM/DEADPOOL



Movies

EDITED BY **STEPHAN LEE** @stephanmlee

Casey Affleck in
Manchester by the Sea



The Best of Sundance

A select few of the scrappy indies that played in Park City, Utah, Jan. 21–31 may be next year's Oscar front-runners. EW critic **Chris Nashawaty** braved the Utah slopes to bring you a ranking of the best of the fest.

LAST WEEK, THE 32nd edition of the Sundance Film Festival came to a close, and it will go down as one of the busiest, buzziest years in ages. Serving as an annual barometer on the state of independent cinema, the 10-day celluloid smorgasbord saw the return of past Park City favorites such as Kevin Smith (*Yoga Hosers*), Whit Stillman (*Love & Friendship*), and Kelly Reichardt (*Certain Women*), as well as the arrival of new stars like *The Birth of a Nation*'s Nate Parker, whose directorial debut sparked a record-setting bidding war that highlighted a bullish year of acquisitions by a new breed of deep-pocketed players like Amazon and Netflix (see page 18), which also debuted some of their high-profile TV series. While we couldn't catch all of the 123 feature films that played at Sundance this year—we tried!—here's our recap of the best indies we saw.

1 | **MANCHESTER BY THE SEA**

Kenneth Lonergan, who first came to Sundance with 2000's *You Can Count on Me*, returned with this gut-punch meditation on loss and grief starring Casey Affleck as a Massachusetts handyman who reluctantly becomes his teen nephew's guardian. There isn't a false note in the movie or in Affleck's portrayal of a man wrestling with regret.

2 | **THE BIRTH OF A NATION**

With a title that's a defiant nod to DW. Griffith's shamefully racist 1915 Civil War epic, writer-director-star Nate Parker's film is a charged, emotionally incendiary telling of Nat Turner's 1831 slave rebellion. Parker spent seven years getting *Birth* made, and you can feel his passion and commitment in every frame.

3 | **SOUTHSIDE WITH YOU**

Think of this clever storytelling stunt as *When POTUS Met FLOTUS*... Set in

CLAIRE FOLGER

REEL NEWS

Force of Analog *Star Wars: Episode IX* director Colin

Trevorrow says he'll shoot the sequel on film, not digital.

Everybody Loves Tom America's favorite actor is Tom

Hanks, according to a Harris Poll. Johnny Depp is No. 2.



Scarlett Johansson and Josh Brolin

Hail, Caesar!

STARRING George Clooney, Josh Brolin, Scarlett Johansson

DIRECTED BY Joel and Ethan Coen | **RATING** PG-13 | **LENGTH** 1 hr., 46 mins.

REVIEW BY Leah Greenblatt @Leahbats

Chicago in the summer of 1989, Richard Tanne's *Before Sunrise*-style romantic drama imagines the fateful first date between Barack Obama and Michelle Robinson with sweetness and sharp insight. Tika Sumpter and Parker Sawyers (who, with his looks and the cadence of his speech, is a dead ringer for the 44th president) uncannily capture the First Couple's feisty chemistry.

4 | JIM

This HBO documentary (airing Feb. 6) recounts the tragic death of freelance journalist James Foley, who was kidnapped in Syria and savagely murdered by ISIS in 2014. Lost in the news cycle of his video execution was an understanding of who exactly Foley was. Thankfully, interviews with his family and colleagues reveal his empathy, making the loss feel that much more heartbreaking.

5 | NEWTOWN

How does a community move on after a tragedy as inexplicable as the 2012 Sandy Hook elementary school shooting? In her excruciating documentary, Kim A. Snyder shows us one Connecticut town putting the pieces back together and honoring its 26 victims by joining forces to push for saner gun laws to make sure it never happens again.

6 | MORRIS FROM AMERICA

An irresistibly sweet coming-of-age story starring newcomer Markees Christmas as a chubby 13-year-old African-American boy whose father (a wonderful Craig Robinson) moves them to Germany for work. The film's picturesque Heidelberg setting and its grasp of the confusion of adolescence make *Morris* the definition of a crowd-pleaser.

A GIDDY TECHNICOLOR love letter to Hollywood's golden age, *Hail, Caesar!* isn't the Coen brothers' first '50s set-piece, or even their first movie about movies. It's Coen lite, basically, but still filled with their best signatures: cracked humor, indelible characters, and cinematography so rich and saturated you want to dunk a cookie in it. The only thing missing is a good bloody murder. Josh Brolin stars as Eddie Mannix, a studio fixer with a lot to fix: His leading man (George Clooney) has been kidnapped by Communists, his prize mermaid (Scarlett Johansson) is knocked up, and the company cowboy (Alden Ehrenreich) needs to learn how to straddle a new role, stat. Plus there's a conniving pair of twin gossip columnists (Tilda Swinton, double-dipped) to contain, fussy directors to pacify, and a "civilian" job offer that could take Eddie away from it all.

The plot's plate-spinning is mostly an excuse, though, for the Coens to play with their favorite thing: filmmaking. There are at least five movies set inside *Caesar!*—including a sublimely silly song-and-dance number starring Channing Tatum as a tap-shoed sailor—and each one, from sword-and-sandal epics to costume melodramas and hokey Westerns, gets a note-perfect tribute. It's all too winky and meta to amount to much in the end, but it's also too fun to care. **B+**



CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A	THE BIG SHORT	79	81	88	83
B	THE REVENANT	83	76	83	81
B	KUNG FU PANDA 3	86	65	79	77
C+	THE FINEST HOURS	69	58	60	62
C+	13 HOURS: THE SECRET SOLDIERS OF BENGHAZI	76	48	56	60
C	JANE GOT A GUN	61	51	32	48
C	THE BOY	66	42	22	43
C+	THE 5TH WAVE	56	34	18	36
C	RIDE ALONG 2 ▲	58	32	12	34
D+	DIRTY GRANDPA	58	18	8	28



Morris From America



Oscars: Which Shorts Will Win?

The key to winning your Oscar pool isn't nailing Best Picture or Best Actress. It's making smart picks in the less hyped races, like the categories for short films, which are showing now in select theaters or on VOD and iTunes after Feb. 23. EW critic **Leah Greenblatt** has watched them all (not all of them are that short) and ranked the ones most likely to score gold.

MOST LIKELY TO WIN

← LEAST LIKELY TO WIN

ANIMATED

1 /

World of Tomorrow
(Don Hertzfeldt, 17 mins.)
A very unfortunate fate awaits mankind—and one little girl in particular—in Hertzfeldt's strange, startlingly original dystopian vision.

2 /

We Can't Live Without Cosmos
(Konstantin Bronzit, 16 mins.)
The lives of two grounded astronauts are conveyed in bittersweet pantomime.

3 /

Sanjay's Super Team
(Sanjay Patel and Nicole Grindle, 7 mins.)
Pixar's glossy magic brightens Patel's tale of a Hindu boy who would rather play than say his prayers.

4 /

Bear Story
(Gabriel Osorio and Pato Escala, 11 mins.)
The capture and escape of a circus bear is told through artful mechanical dioramas in this melancholy little gem.

5 /

Prologue
(Richard Williams and Imogen Sutton, 6 mins.)
A battle sequence built for fans of both gorgeous line drawing and *Game of Thrones*-level violence.

DOCUMENTARY

1 /

A Girl in the River
(Sharmeen Obaid-Chinoy, 40 mins.)
The victim of an attempted honor killing in Pakistan survives to tell her story—and defy her attackers.

2 /

Chau, Beyond the Lines
(Courtney Marsh and Jerry Franck, 34 mins.)
The tale of a Vietnamese teen disabled by Agent Orange who dreams of becoming an artist.

3 /

Body Team 12
(David Darg and Bryn Mooser, 13 mins.)
A fascinating but too-brief glimpse into the daily challenges facing an Ebola response team in Liberia.

4 /

Last Day of Freedom
(Dee Hibbert-Jones and Nomi Talisman, 32 mins.)
A man's emotional account of putting his war-veteran brother on death row is retraced in somber animation.

5 /

Claude Lanzmann: Spectres of the Shoah
(Adam Benzine, 40 mins.)
This intriguing but scattershot profile of the Holocaust documentarian never quite gels.

LIVE ACTION

1 /

Shok
(Jamie Donoughue, 21 mins.)
A portrait of friendship in occupied Kosovo becomes a harsh war-time lesson in this stark, affecting drama.

2 /

Day One
(Henry Hughes, 25 mins.)
A visceral, immersive snapshot of an Afghan-American woman's first day on the job as a U.S. Army interpreter.

3 /

Stutterer
(Benjamin Cleary and Serena Armitage, 12 mins.)
A young man with a speech impediment dances carefully around romance in this slight but charming U.K. entry.

4 /

Everything Will Be Okay (Alles Wird Gut)
(Patrick Vollrath, 30 mins.)
Things are not *gut* when a divorced dad's visit with his daughter takes a dark turn in Vollrath's tense German drama.

5 /

Ave Maria
(Basil Khalil and Eric Dupont, 15 mins.)
Religious differences are played for broad comedy when a Jewish family crashes (literally) into a West Bank nunnery.

NOTHING

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JANE AUSTEN VS. THE UNDEAD

The Ultimate Fan Face-off

Who'll love **Pride and Prejudice and Zombies** (out Feb. 5) more? Jane Austen professor Devoney Looser debates EW horror guru Clark Collis.



▲
Bella Heathcote
in *Pride and
Prejudice
and Zombies*

THE EXPERTS

ZOMBIES



CLARK COLLIS
EW Senior
Writer

JANE AUSTEN



DEVONEY LOOSER
Professor of
English, Arizona
State University

Based on Seth Grahame-Smith's 2009 genre mash-up novel, *Pride and Prejudice and Zombies* stars Lily James as Jane Austen's heroine Elizabeth Bennet—now equipped with undead-slaying skills—and tracks her romance with zombie-hunting Colonel Darcy (Sam Riley). Horror-loving EW writer Clark Collis got on the phone with Austen expert Prof. Devoney Looser to ruminate on the result.

CLARK COLLIS I was surprised by how Jane Austen-y the movie felt. It really concentrates on the Bennet sisters and the ways in which they find love and/or marriage in 19th-century England—albeit a Britain afflicted by a plague of the undead. A more honest title might have been *Pride and*

Prejudice With Occasional Zombies.

DEVONEY LOOSER I immensely enjoyed the first half, when the juxtapositions are still so comic and so jarring. Once it gets into full-on zombies, I feel a little out of my depth.

COLLIS The zombies featured in the film have different “rules” than usual. Instead of the infected dying and then automatically returning as mindless flesh-eaters, here they actually have to eat brains before becoming full-on undead.

LOOSER I love learning new things! 1819 is the first documented use of the word *zombie* in English, if the Oxford

English Dictionary is to be believed. Two years after Austen died. It wasn't the brain-eating version but more like a ghost.

COLLIS What's the name of the lead sister? Remind me, sorry.

LOOSER Oh my God, you're killing me here! Elizabeth or Lizzy. The heroine.

COLLIS Right. Right. In the film, she's very much a feminist heroine. Is she like that in the book?

LOOSER Well, she's not kicking zombie ass. But the feminist elements of Elizabeth Bennet are spot-on. I edited a book called *Jane Austen and Discourses of Feminism*, and feminist interpretations of her books are really central to what I do. I think Lily James was a beautiful, badass warrior.

COLLIS I also really liked Matt Smith as the creepily full-of-himself vicar, or whatever he is.

LOOSER Mr. Collins! They keep calling him “Parson Collins” in the film. He stole the film. I'm going to have a hard time going back to the novel and reading Mr. Collins in the same way.

COLLIS Was there anything that annoyed you about the way the characters were portrayed?

LOOSER They took a lot of liberties. They combined Colonel Fitzwilliam and Mr. Darcy to make Colonel Darcy. It didn't annoy me. Mr. Darcy can't be traipsing around the country when there's a zombie apocalypse going on. Making him a military man made sense.

COLLIS I enjoy genre movies that attempt something different—and this does—but I didn't find it all that scary. I'd give it a **B**.

LOOSER I laughed a lot and I shrieked. I was wavering between B+ and A-. I'm willing to bump it up for its originality and live with my grade-inflation reputation: **A-**.



ALSO PLAYING

The Club

NR, 1 HR., 37 MINS.

With *Spotlight* earning several Oscar nominations, *The Club*, Chile's submission for Best Foreign Language Film, is a devastating look at the other side of the coin. The film drops in on the lives of four retired Catholic priests and their ex-nun caretaker, all living in a remote coastal village. Each man is kept there for a previous sin—from homosexuality to pedophilia—and the result is expectedly harrowing and heartbreaking, making for a difficult watch that will reward those with saintly patience. **B**—Kevin P. Sullivan **L**

Rams

R, 1 HR., 33 MINS.

Fans of the adorable Oscar-nominated *Shaun the Sheep Movie* won't be hoping fences for this Icelandic drama, in which a contagious ram disease forces a pair of laconic farmers to slaughter their flocks. The two men are actually brothers, though they haven't spoken in 40 years. The film's glacial pacing and drily absurd tone mimic their relationship with a bit too much discipline. But the film's touching final scene is imbued with the raw truth of a prairie fable told among shepherds over the centuries. **A-**

—Joe McGovern **L**

Misconduct

R, 1 HR., 46 MINS.

Grade-D beefcake Josh Duhamel stars as a Grisham-ish lawyer ensnared in a double cross while working a Big Pharma case. But no acquittal here: The movie's silly-artistic aesthetic is regurgitated Polanski, and there's a shameless script steal from *Presumed Innocent*. Al Pacino and Anthony Hopkins, two of the biggest ham-bones in the business, pop up in small roles, and you just know one of them will be unmasked as the villain in the end, squawking the line "Please pardon the theatrics!" Apology not accepted. **C**

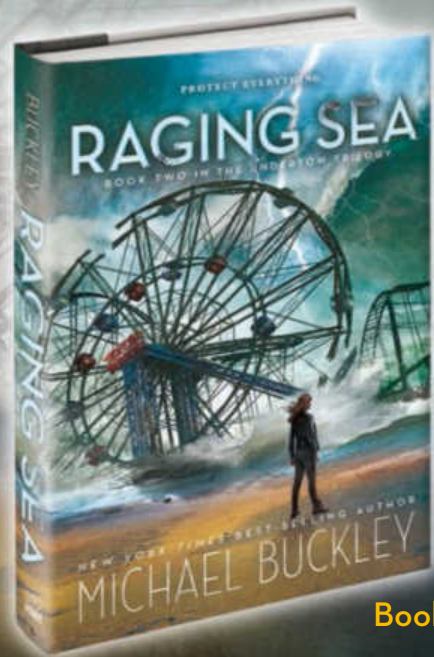
—Joe McGovern **L I V**

Tumbledown

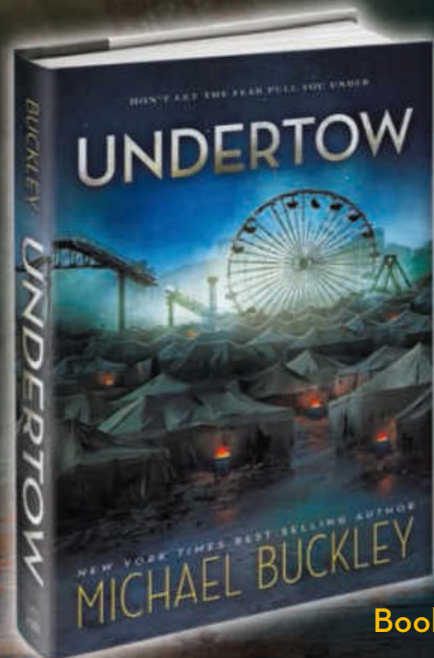
R, 1 HR., 43 MINS.

Part rom-com, part reflection on grief, this bittersweet tale stars Rebecca Hall as Hannah, a young widow still reeling from her folksinger husband's death. When a pop culture professor (Jason Sudeikis, at his most charming) harasses her for an interview, she instead recruits him to help pen her husband's biography. Set in small-town Maine (Joe Manganiello, as Hannah's studly suitor, adopts a ridiculous accent), *Tumbledown* is a sweetly poignant look at what it means to move on. **B**—Devan Coggan **L I V**

"A **MUST-READ** tale of how love can survive under the most **DANGEROUS** circumstances."*



Book 2



Book 1

*Tonya Hurley, author of *The Blessed*, a YA trilogy

THE UNDERTOW TRILOGY
FROM BEST-SELLING AUTHOR
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Houghton Mifflin Harcourt

#undertowtrilogy

EW
MORE ON EW.COM
For our reviews of *The Choice* and *Regression* (Feb. 5), go to EW.com

We'll Toast to That ABC has ordered a wedding-themed comedy pilot penned by Scott Foley and Greg Grunberg.

Showtime Doubles Down on *Billions* The high-stakes financial drama has been renewed for a second season.

EDITED BY **AMY WILKINSON** @amymwilk



▲ Sarah Paulson, Cuba Gooding Jr., and John Travolta

The People v. O.J. Simpson: American Crime Story

DAY	TIME	NETWORK	REVIEW BY
Tuesdays	10 p.m.	FX	Jeff Jensen @EWDocJensen



EARLY IN *The People v. O.J. Simpson: American Crime Story*, Marcia Clark (Sarah Paulson) asks about a concept that will soon change her life: “Optics? What are optics?” She’s being sarcastic, and the no-dummy deputy district attorney thinks she understands the politics of appearance, but she has no idea. As she prosecutes the “trial of the century” before a worldwide audience, she finds a rock-solid case shredded by superior, savvier opponents with their cunning framing of fact and narrative. And as she becomes a celebrity, she finds herself judged by self-styled experts and armchair jurists for the way she executes her job, the way she represents her gender, the way she wears her hair. “I’m just not a public person,” she says during the inevitable meltdown. This was 1995.

Can you imagine what Twitter would have done to her? Actually, you can.

American Crime Story is a meticulously crafted, powerfully resonant docudrama that crackles with timely issues—race, sexism, privilege, celebrity, broken justice, media manipulation, and more. It’s a creation myth for an era obsessed with true crime and swamped in truthiness. It even explains the Kardashians. Based on Jeffrey Toobin’s book *The Run of His Life*, the inaugural season of *American Crime Story* is a triumphant TV debut for writers Scott Alexander and Larry Karaszewski, so brilliant at biopics (*The People vs. Larry Flynt*), and a rousing affirmation of the anthology form pioneered by exec producers Ryan Murphy and Brad Falchuk (*American Horror Story*).

Contextualized by the police brutality against Rodney King in 1991 and the L.A. riots of 1992, the 10-episode series begins with the

Marcia Clark's Verdict

The former deputy DA, who has traded prosecution for fiction—her new novel *Blood Defense* is out May 1—files a briefing on *The People v. O.J. Simpson*'s premiere. (Check EW.com for continuing conversations with Clark.) By Kevin P. Sullivan

murders of Nicole Brown Simpson, ex-wife of NFL great O.J. Simpson (Cuba Gooding Jr.), and Ronald Goldman in 1994, and turns well-trod history into incredible entertainment. The storytelling digs deep into iconic moments and delights in telling details. We go inside the Bronco during O.J.'s slow-speed flight from police. Legal strategies are illuminated, particularly Team Simpson's controversial decision to "play the race card," and the relationships are richly explored. Robert Kardashian's (David Schwimmer) protective, idol-worshipy friendship with Simpson is heartbreaking. Clark's rapport with Christopher Darden (Sterling K. Brown) is increasingly moving. The struggle between attorneys Robert Shapiro (John Travolta) and Johnnie Cochran (Courtney B. Vance)—for control, for credit, for the cameras—is as gross as it is engrossing. The victims get lost in the drama—but how appropriate.

Aside from Travolta's upstaging eyebrows, the actors wow with empathy and nuance. Gooding's Simpson is a man unhinged by his sudden fall from grace—a well-played perspective that works regardless of the verdict. Paulson makes Clark a sympathetic hero without sanding off her edges. Vance's Cochran rivets with charisma and complexity. We hate him for fogging the jury—and us—with specious skepticism and counter-narrative, but we understand his righteous rationalizations. An enthralling recollection of a tragic mess with a long legacy, *The People v. O.J. Simpson* fits our moment like a glove. **A**

THIS SHOW CONTAINS THE FOLLOWING:



MICHAEL BOLTON
MUSIC



LOX AND WHITEFISH



JOEY LAWRENCE
POSTERS



SHIRTLESS
KATO KAELIN

What was your reaction when you first heard about the series?

Misery. The whole trial experience was a nightmare. I watched justice get thwarted from almost day one. I kept hoping and praying, "Please, please don't let [the series] happen. Make something go wrong. Make someone think this isn't a good idea."

Did meeting Sarah Paulson shortly before filming ended help?

You never know when something good is going to come out of something horrendous. When I found out that she was going to play me, I thought, "If this has to happen, then the honor is huge." She could play a rock and make it interesting.

How did you feel when you sat down to watch the first episode?

I felt kind of sick. Not because of anything the series might have done, but just reinvoking all of the memories of it. What got me through it was being able to watch Sarah's performance.

Do you think they styled her right?

I think she looks better than I ever did. That gave me a little giggle when I first saw her. "I look like that? Damn, I wish." What was I thinking? I know what I was thinking. I had two little boys in diapers. I wanted wash-and-wear hair, and I didn't want to be bothered. A perm seemed like a great idea.

Was there anything in the first episode that didn't ring true?

The death penalty was never on the table. It was not even discussed. And there was not one second that I ever thought that I wanted to try this case alone. You've got to be kidding me!

Anything that was surprisingly accurate?

Sarah really conveyed that sense of "What the hell is going on?"

How do you feel about watching the entire season?

That's a toughie. I don't know if I'll survive [reliving the trial]. It's just so awful.



◀ Marcia Clark in 1995 and today (inset)



Samantha Bee Is Poised To Blow Up Late-Night

Fans of *The Daily Show* should consider making a Bee line for TBS on Feb. 8 at 10:30 p.m. as the sharp-witted former *TDS* correspondent debuts her own weekly current-issues-skewering series, ***Full Frontal With Samantha Bee***. Here's how the 46-year-old Toronto native plans to stand out from the pack—and it's not just by being the only woman in the late-night landscape. **By Dan Snierson**

You're obviously different from the other late-night hosts. Do you feel a lot of pressure as the only...Canadian?

There's so much pressure as a Canadian to forge new ground. The Canadians are going to be watching with bated breath. Canadians will silently pressure you. It's probably true that my Canadianness does put pressure on me: I'm a hard worker with a really Canadian work ethic. Like, I could just as easily work on a potato farm and I would put the same effort into my job.

Between *The Daily Show* and *Last Week Tonight*—which is hosted by another *Daily Show* alum, John Oliver—where does *Full Frontal* fit in? How will your show be different in voice and subject matter?

I do feel like just naturally I'm drawn to different kinds of stories. [*Full Frontal*] is still topical, it's still taking place on the stage,

there are certain similarities, but my voice is completely different. I'm just diving deeper into my opinions about things and my passions, and I'm letting myself explore riskier territory than I have in the past.

Can you give us a taste? You're doing a piece on the VA not being prepared to handle the influx of female soldiers, and you went to Jordan to meet with Syrian refugees, right?

We went to the cultural orientation for Syrian refugees that were about to be resettled in the United States. At the end of all of their safety checks, which take years, they have to do this four-day class in how to live in America. We attended that class and tried to help them out a little bit, but then we realized that it's really Americans who need cultural orientation about Syrians....

There's also a story brewing among female

BEE-LOVED: THE SHOWS THAT SHAPED HER COMEDY



The Carol Burnett Show
1967–78

I just loved her. I still do. I got to meet her—I wept. I would watch that show and go, “Look at how much fun they’re having.” If a job making comedy is not fun, you’re doing it wrong.



SCTV
1976–84

I grew up watching *SCTV*. It was as natural as breathing air. I think it just formed the DNA of my comedy cellular structure at a really early age. It was totally immersive.



The Simpsons
1989–PRESENT

It's just a perfect TV show. I'll think of a joke and then circle back to it a little bit later and go, “Is this just a *Simpsons* joke that I remember?” and often the answer is “Yes.”



FIRST LOOK

ONCE UPON A TIME'S HOT NEW HEAVY

Greg Germann (*Ally McBeal*) joins the ABC fantasy (returning March 6) as flame-licked fiend Hades. **By Natalie Abrams**

For *OUAT*'s 100th episode, the series' heroes are going to hell. Literally. And waiting for them in the underworld—which resembles a twisted version of Storybrooke—is a new big bad played by Greg Germann. “Hades is [an] endlessly creative challenge,” Germann says of his villain. “Anything goes.”

Adds EP Edward Kitsis:

“Hades is a very dangerous fellow, but that doesn’t mean you can’t have fun being the devil.” Fun for Hades, not so much for the denizens of hell, including Hook (Colin O’Donoghue), who sacrificed himself in the mid-season finale. “When you go to a place that’s surrounded by death and think you can get out, maybe that’s not so easy,” cautions Kitsis. But *OUAT* fans have been rewarded for their optimism in the past. “If you go back, we were the number-one show to be canceled, according to critics,” Kitsis says. “We got accused of being too hopeful.” Looks like hope won out.



▲ Greg Germann

veterans. Women have been in combat unofficially, but with the doors flung open, [the VA is] just not equipped to handle large numbers of women coming through. Most of the VA hospitals and health clinics don’t have gynecologists. It’s not really a condemnation of the VA, it’s more of a “Are you prepared to handle this? Do you think that you should *maybe* update your processes?”

What is the mantra of the show? Are you declaring war against injustice?

I wouldn’t say *that*. I mean, I might *unofficially* say that. We’re just trying to shine our comedy light on stories that need to be told. But the only weapon in our arsenal is our comedy laser, so we’re applying it judiciously.

What’s the toughest thing about being a woman in a male-dominated arena? What about that challenge appeals to you?

I don’t come from an experience of being really challenged due to my gender. When I lived in Toronto and I did sketch comedy, I did it in an all-female sketch troupe. We created shows out of dust. It was such a DIY comedy experience. And then I got hired at *The Daily Show*, and I did not have a gendered experience. The job was difficult but not because of my gender. I always felt completely listened to. And then TBS swooped in with an offer to create my own show, so I haven’t really had that experience where I’ve been on the street, duking it out with men. I think I’ve actually had a very rare experience.

What do you watch in late-night?

Oh, that’s so funny. I don’t really watch late-night television. Am I supposed to? At 9 o’clock I fall asleep immediately. I watch things the next day—that’s so bad. I’m not supposed to say that!

How is on-air Samantha Bee different from the off-air one?

I think about that from time to time. The person on camera is a version of me, but it’s a much yellier version. We did this test show, it was loud and pretty raucous, and then I got home and put on a housedress and made banana muffins for my kids. That’s the dichotomy.

So to know the real you, I should just turn down the volume on the TV by 50 percent?

Probably 90 percent.

5-MINUTE
ORAL
HISTORY

Cheers To Sam And Diane's Kiss

Consider this our valentine to you: Stars Shelley Long, Ted Danson, and director **James Burrows** (whose *Must See TV: An All-Star Tribute to James Burrows* airs Feb. 21 on NBC) recount the story behind the smooch. **By James Hibberd**

It was the make-out that made history: lothario Sam Malone (Ted Danson) kissing pseudo-intellectual Diane Chambers (Shelley Long) on *Cheers*, boldly converting NBC's low-rated workplace sitcom into a romantic comedy that grew into a megahit. Here's a little ditty about Sam and Diane:

▼ **Cheers ranked 74th out of 98 shows in its first season when creators Glen Charles, Les Charles, and James Burrows decided to pay off Sam and Diane's escalating chemistry in the season finale, which aired March 31, 1983.**

JAMES BURROWS Most shows, if there is sexual [tension], they keep it going as long as possible. But we knew they'd have to kiss sometime, and it felt creatively that it was the right move at that point. We couldn't continue having the teasing flirtation between the two—they're grown-ups. And since we were [so low-rated], it didn't matter what we did.



▼ **The two-part season 1 finale, "Show Down," climaxed with a volcanic argument between Sam and Diane.**

BURROWS You knew Sam was frustrated. America was frustrated by Diane! Half the men wanted to kill her, half wanted to f--- her. You could understand his behavior. Shelley had that ability to play that character beyond comprehension. **TED DANSON** Shelley and I were very different. Our approach to acting was different. Huge amount of respect. It was like getting into the ring with a prizefighter. It was this wonderful dynamic between the two of us. I was loving that it came almost to a fistfight.... With Shelley it was fireworks.

▼ **The argument takes a huge turn when Sam shouts, "Are you as turned on as I am?!" and Diane**



▲ Shelley Long and Ted Danson

replies, "More!" and they rush into each other's arms.

SHELLEY LONG The way it was done was beautiful and funny. But neither Ted nor I were really interested in smashing our front teeth when we made that dynamic kiss. What Ted came up with was that he put me into this wonderful embrace first that put our mouths in close proximity, and *then* there was the kiss.

DANSON It came out of so much fury, which is what made it so passionate.

▼ **Sam and Diane became an on-again, off-again couple until Long left the series after the fifth season.**

BURROWS The writing on the show was exquisite—all the actors had something to do. But Sam and Diane became the propeller that drove the boat.

LONG There were a lot of discussions about whether we should go forward with the romance. My concept was "one step forward and two steps back."

DANSON I got to come to work with people I knew and loved over an 11-year period and just laugh. It would be weird to be my age and still miss it. But my last line on the show was "I'm the luckiest son of a bitch in the world," and I feel very much that same way.



▲ Danson and Long with director James Burrows

LOVE
IS ALE
YOU
NEED



What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



MONDAY FEBRUARY 8

► The X-Files

8-9PM FOX

Mulder and Scully investigate the murder of a city official in an episode titled "Home Again." If it's anything like the show's classic "Home" episode, I will be too scared to watch this.

► Jane the Virgin

9-10PM THE CW

Jane is forced to evaluate her feelings when she starts having dreams about her professor. Nothing's sexier than elbow patches on a tweed jacket!

► Homegrown: The Counter-Terror Dilemma

9-10:30PM HBO

From Emmy-winning

director Greg Barker, this timely documentary explores the threat of U.S.-grown terrorism.

Miniseries Finale

► War & Peace

9-11PM LIFETIME

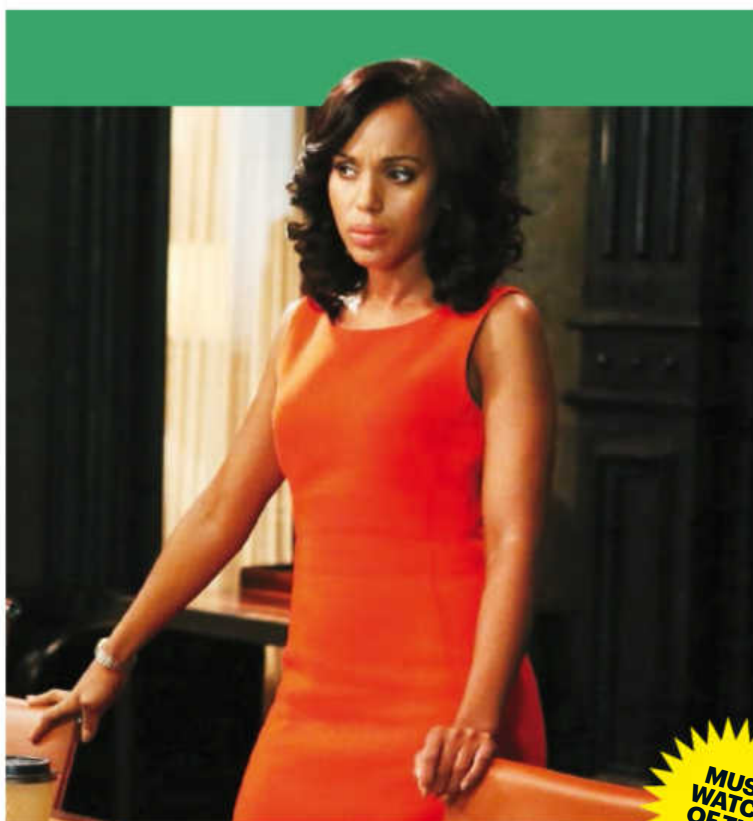
The literary saga comes to an end, so make sure to watch it so you can authoritatively tell people, "Oh, yeah, the book is better anyway."

► A Ballerina's Tale

10-11PM* PBS

Independent Lens airs an on-pointe doc about dancer Misty Copeland, who made history as the American Ballet Theatre's first female African-American principal.

*check local listings



MUST WATCH OF THE WEEK

Midseason Premiere

SCANDAL

THURSDAY, FEB. 11 9-10PM ABC

Six months have passed since Olivia Pope's (Kerry Washington) double whammy of having an abortion and vacating the White House, so when the series returns, expect OPA's fearless leader to be a changed woman. Not only has she moved on from Fitz (Tony Goldwyn), reuniting with former lover Jake (Scott Foley), but there's a real possibility she'll side with her frenemy Mellie (Bellamy Young) in the former First Lady's bid for the presidency. "I really think Mellie can win her over," says Young, who teases that the upcoming election is like a walk down memory lane for the drama. "It's an amazing field of candidates. I cannot wait for everyone to see some new and old faces." But whether this race, which closely mirrors what's happening in real life, goes the way of Fitz's rigged first outing remains to be seen. "Her idealism is intact," Young insists. "Her morals will be tested repeatedly." —Natalie Abrams

TUESDAY FEBRUARY 9



Series Debut

► Not Safe With Nikki Glaser

10:30-11PM COMEDY CENTRAL

You might know comedian Nikki Glaser from her frequent cameos on *Inside Amy Schumer*, not to mention her short-lived MTV talk show *Nikki & Sara Live*. But you're about to know a lot more about her thanks to her sex-themed new show. "It's me exploring different worlds and learning things," Glaser tells us. "Kind of like [HBO's] *Real Sex* but with a comedy slant. I do social experiments, talk to real people in real sexual situations, and put my own relationships at risk." What kind of experiments, you ask? "Well, I hook my parents up to a lie-detector test and ask them about their sex life," she says. "And I interview girls to date my boyfriend. I have no boundaries!"

WED FEB 10

► 2 Broke Girls

8-8:30PM CBS

Max and Caroline learn that their friend has created videogame characters based on them. I knew Mario and Luigi looked familiar!

► The Goldbergs

8:30-9PM ABC

Once, twice, three times a Goldberg: For Valentine's Day, Barry tries to win over Lainey with the music of Lionel Richie.

► Hell's Kitchen

9:01-10PM FOX

Teams make dishes with holiday themes: Fourth of July, Cinco de Mayo, and Mardi Gras. I'm hungover just thinking about it.

THURSDAY FEBRUARY 11



Series Debut

► Those Who Can't

10:30-11:30PM TRUTV

Not to be confused with TV Land's *Teachers*—that other raunchy new sitcom about foul-mouthed educators—*Those Who Can't* follows three slackery male high school teachers (played by Adam Cayton-Holland, Andrew Orvedahl, and Ben Roy, a.k.a. the comedy trio Grawlix) who enjoy meddling in their students' affairs. Think *Workaholics*, only set in a classroom and less consistently funny. The best material actually comes from the periphery players—Rory Scovel is hilarious as the crunchy, feel-good principal, and Maria Thayer breathes life into her potentially cliché “sexy librarian” character. *Those Who Can't* is no top student, but the show definitely has potential to grow. **B-**

Midseason Premiere

► Grey's Anatomy

8-9PM ABC

Meredith Grey is brutally attacked by one of her patients, which is a bummer, because I'm pretty sure she's the only doctor still alive on this show.

► Elementary

10-11PM CBS

Sherlock must outsmart a heavily armed biker gang. It's Holmes vs. Harleys!



Midseason Premiere

► How to Get Away With Murder

10-11PM ABC

Or *How to Get Away From Death*: Weeks after being shot, Annalise begins her road to recovery.

FRI FEB 12

► The Vampire Diaries

8-9PM THE CW

Bonnie, Nora, and Mary Louise try to track down a notorious and ruthless vampire hunter. Sorry, *Buff* lovers, but her name is Rayna.

Season Premiere

► The Amazing Race

8-9PM CBS

This is the show's 28th season, though I swear it doesn't look a day over 27.

► Shark Tank

9-10:01PM ABC

A Houston-based entrepreneur presents a unique spa business for babies. It's called “your kitchen sink.”

SATURDAY FEBRUARY 13

► Wrong Swipe

8-10PM LIFETIME

Imagine that friend of yours who rails against social media, then give her 90 full minutes on Lifetime to complain about Tinder. Law student Anna (Anna Hutchison) reluctantly joins “Swipe” at the behest of her nosy sister. She immediately suspects one of her matches is stalking her and then spends the rest of this flaccid thriller accusing every Swipe suitor of too much texting. Who is it really?! The handsome architect? Her creepy law professor? Her agoraphobic widowed mother? Everyone's a suspect in this cautionary tale about the woes of online dating—and of certain Lifetime movies. **D** —Marc Snetiker



Midseason Premiere

► The Walking Dead

9-10PM AMC

Showrunner Scott Gimple has warned that the episode will be “quite deadly.” Other breaking news: Sky is blue, water is wet, etc.

► Adele: Live in London

10-11:30PM

BBC AMERICA

The pop star says hello from the other side (of the pond) in this concert special.

SUNDAY FEBRUARY 14



Season Premiere

► Last Week Tonight With John Oliver

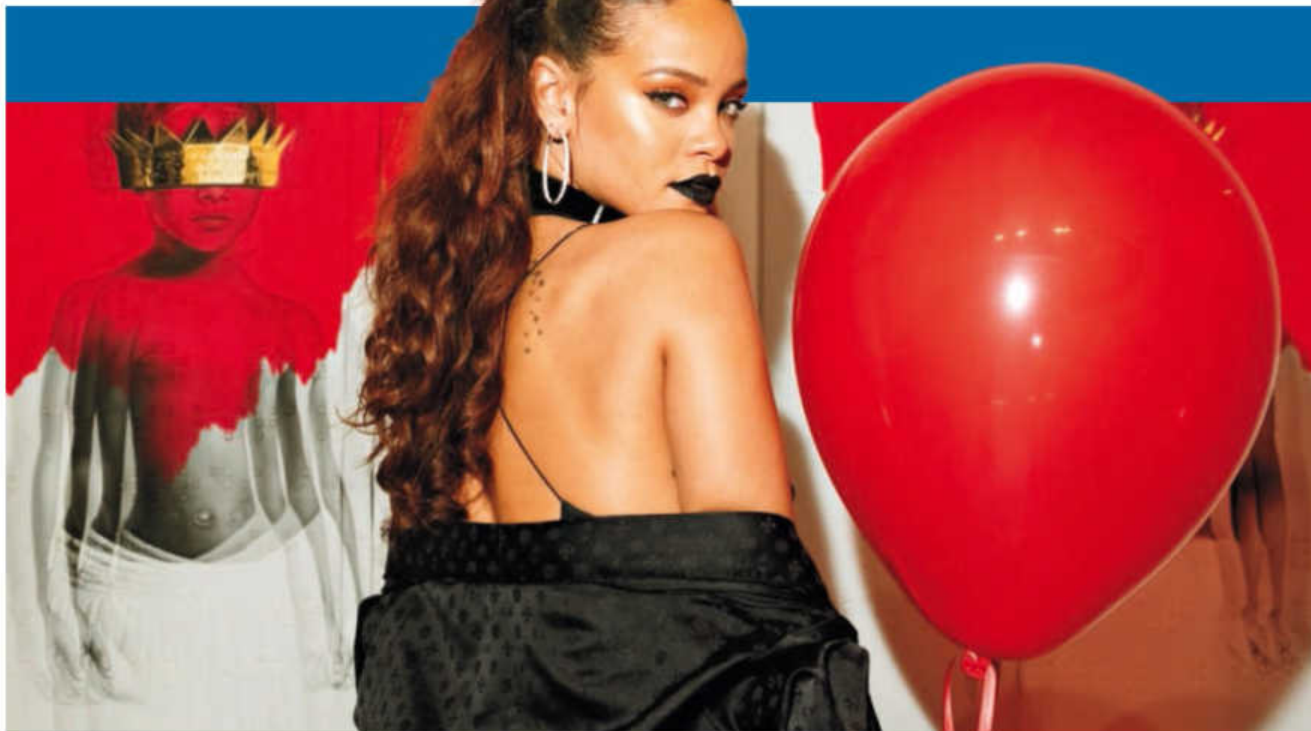
11-11:30PM HBO

Yes, we know it's Valentine's Day, and maybe you don't want to spend the evening at home watching HBO. But guess what? John Oliver doesn't care. “Listen, Valentine's Day, as I think we all know, is a *nightmare*,” Oliver tells EW. “It is a human emotional minefield. And the safest way to deal with a minefield is not to engage with it at all. Therefore, I will make the pitch that you are actually safer just watching our show than trying to book a restaurant, which is probably already full. It's already too late. If you're still wondering what to do for Valentine's Day, it's already too late. So go in the other direction and watch the *least* romantic television show currently available.” Is your heart fluttering yet?

LATE-NIGHT HOOKUP

Music

EDITED BY LEAH GREENBLATT @Leahbats



▲ Rihanna

Rihanna



TITLE
Anti

LABEL
Roc Nation

GENRE
Pop

REVIEW BY
Eric Renner Brown @ericrennerbrown



“I’VE GOT TO DO THINGS MY OWN WAY, DARLING,” 27-year-old Barbadian pop goddess Rihanna teases at the top of “Consideration,” the woozy opener on her long-awaited eighth studio album, *Anti*. Omitting two hit singles, one featuring a former Beatle (the Paul McCartney-assisted “FourFiveSeconds”), certainly qualifies. And so does releasing an album without the soaring, Grey-Goose-and-glow-stick anthems that constitute her career’s foundation. But everybody else’s ways be damned: *Anti* proves Rihanna should play by her own rules more often.

She’s shape-shifted before (see 2009’s dark, risqué *Rated R*). But the consistency that characterized Rihanna’s biggest singles of the past decade—quick, try to recall which of her rapid-fire releases “Only Girl (In the World),” “Diamonds,” or “We Found Love” appears on—has been abandoned here. *Anti*’s only true carryover is her voice, which sounds stronger than ever. Sure, Rihanna may have convened the Avengers of Top 40 pop (Drake, Timbaland, and a slew of other hitmakers receive credits), but they’re all cogs in the machinery of her broader vision.

That helps make *Anti* Rihanna’s most intriguing project yet, even if there’s no clear smash among its 13 tracks. Her approach echoes the album-oriented mentality of peers like Kanye West, Frank Ocean, and Beyoncé (Ocean’s “Thinkin Bout You” co-writer Shea

BEST TRACKS **Consideration** Rising R&B singer SZA helps set the tone on *Anti*’s ominous opener | **Work** Drake stops by for a verse, but Rihanna dominates this radio-ready jam | **Higher**

▶ NOTEWORTHY

Adele has asked **Donald Trump** to stop using her songs at campaign stops. **Kanye West** will premiere his new album, *Waves*, in a live event at Madison Square Garden on Feb. 11, to be streamed in theaters worldwide.

Taylor helped pen *Anti*'s hazy stoner homage "James Joint," and "Kiss It Better" sounds like a lost demo from Kanye's *My Beautiful Dark Twisted Fantasy*, thanks to an assist from his frequent collaborator Jeff Bhasker). It's also her second-shortest album, and in many ways her most deliberately uncommercial. But don't let the low-key THC vibes fool you: Every harmony, drumbeat, and transition on *Anti* is painstakingly finessed. And on the closing sequence of ballads—particularly the hypnotic "Love on the Brain"—she delivers some of her finest vocal moments yet.

Rihanna has also lived three more years of life since 2012's *Unapologetic*, and it shows in her lyrics. She pays tribute to coke-fueled trysts on the grimy "Woo" and boosts her self-confidence with liquid courage on the soulful, crackling "Higher." Even her jabs are sharper: "Didn't they tell you that I was a savage?" she asks an ex-lover on "Needed Me." "F--- your white horse and a carriage."

Anti's fresh stylings coalesce, of all places, on her version of Tame Impala's psych-synth epic "New Person, Same Old Mistakes." Only minimal sonic tweaks and a revised title ("Same Ol' Mistakes") differentiate it from the band's 2015 original, but Rihanna makes the song triumphantly her own. And when she sings the lines "I can just hear them now: 'How could you let us down?'/But they don't know what I found, or see it from this way around," it feels like pop's most brazen artist declaring her independence. **A-**

THIS ALBUM CONTAINS THE FOLLOWING:



A soulfully retro drunk-on-love torch song

WHAT'S THAT SONG

TV Jukebox

EW scopes out the best musical moments from recent episodes of your favorite shows



YOUNGER

THE SONG
"I Want It All," Bonnie McKee
THE SCENE
Kelsey (Hilary Duff) and Liza (Sutton Foster) arrive at a bar to the singer's strutting pop-rock anthem in the Jan. 27 ep, ready to prove their cool factor to a potential client, an intimidating social-media star.



SUPERNATURAL

THE SONG
"Prison Grove," Warren Zevon
THE SCENE
With the late rocker's jailbird ballad as their bedtime story, the Winchester brothers (Jared Padalecki and Jensen Ackles) hunker down after putting to rest some sketchiness at a retirement home in the Jan. 27 episode.



SUITS

THE SONG
"I Wanna Run (Fink Remix)," Ki: Theory
THE SCENE
As lawyer Gibbs (Leslie Hope) recounts Mike's (Patrick J. Adams) crimes on Jan. 27, the moody drums beat like a nervous pulse.



PRETTY LITTLE LIARS

THE SONG
"Ring of Fire," Lera Lynn
THE SCENE
As Spencer (Troian Bellisario) and Caleb (Tyler Blackburn) finally give in to sexual tension on Jan. 26, Lynn's haunting Johnny Cash cover underscores their attraction—and the fact that they're sitting by an actual fire.



YOU, ME AND THE APOCALYPSE

THE SONG
"Ambition," Nyemiah Supreme
THE SCENE
This slick, beat-driven ode to lady cliques provides a subtle dose of irony as Rhonda (Jenna Fischer) heads back to prison on Jan. 28 to face the gangs she provoked on her way out.



BILLIONS

THE SONG
"Jump Up," Major Lazer feat. Leftside & Supahype
THE SCENE
The electro-reggae cut scores a triumphant YumTime snack break in the Jan. 31 ep. —Isabella Biedenbarn and Dana Rose Falcone



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Call our toll-free helpline, 1-855-DRUGFREE. Or visit us at drugfree.org.



Singles Swap

EW recommends songs similar to the ones you already love. **By Leah Greenblatt**

LOVE THIS?

D'ANGELO "Sugah Daddy"

R&B's elusive guru offers his grown-and-sexy skill set to one special lady on this *Black Messiah* standout.



TRY THIS?

ANDERSON .PAAK "Come Down"

The L.A. native's deep-funk fantasia adds even more retro swagger, plus his own Kendrick Lamar-style rasp.



COLDPLAY "Speed of Sound"

Chris Martin & Co. pile on deep thoughts and platinum teardrops, garnish with swirly guitars.



BANNERS "Start a Riot"

Young Brit also has his Ph.D. in falsetto and feelings, with a master's in pretty melodies.



FLUME & CHET FAKER "Drop the Game"

Chilly machinery gets a human heart-beat on atmospheric collaboration between two downtempo scene stars.



RÜFÜS DU SOL "Brighter"

Sydney trio start from a similar place, then turn the dial all the way to tropical on sun-warmed dance-floor rave-up.



TAME IMPALA "Cause I'm a Man"

Australian psych-rock titans get to outer space without Richard Branson's help on mind-expanding Currents anthem.



MATT CORBY "Sooth Lady Wine"

Similarly groovy '70s choogle from Down Under, served with an extra side of Steely Dan.



OF MONSTERS AND MEN "Little Talks"

Band of Icelandic pixies tumble into indie stardom with jangly 2011 campfire jam.



AURORA "Conqueror"

Nordic neighbor has her own snowcapped charm on finger-snapping folk-pop lullaby.



HOW ST. LUCIA MADE 2016'S BEST '80S THROWBACK

The synth-pop wizard walks us through the creation of his fresh new record, *Matter*



EMBRACE THE VIBE

Johannesburg-born frontman **Jean-Philip Grobler** found a lot to celebrate in the decade that birthed him. "You had Michael Jackson, you had Peter Gabriel, you had Prince," he says. "All these amazing artists in the mainstream who were pushing boundaries as well as being hugely poppy and making these massive records.... Most of the music that people love, the music that really sticks with you, I don't think was written by a person trying to be cool."

GET THE GEAR

An avid collector of vintage studio gear—"not a super-purist, though," he clarifies—Grobler dusted off his 808s for *Matter*, at least metaphorically. "Most of the synths on the record are real analog synths," he says, "or, like, digital synths that were used on Michael Jackson records. But sometimes," he admits with a laugh, "the laptop from your demo just sounds better no matter what."

LAND THE ASSIST

Though Grobler typically works alone, he hooked up with Jack Antonoff (of fun. and Bleachers, and Taylor Swift co-write fame). Within hours, they had the propulsive "Help Me Run Away"—a slightly smoother process than Grobler's usual MO for dictating song ideas: "Normally, I'd do it awkwardly into my voice memos in my phone, just standing in a corner," he says.

—Marc Snetiker

SOUNDTRACK OF MY LIFE

Lucinda Williams

On the eve of her 12th studio album, *The Ghosts of Highway 20*, the lauded roots rocker spoke to EW about the songs that shaped her. **By Madison Vain**

THE WOMEN WHO MADE ME WANT TO SING

When I started playing guitar, around 9 or 10 years old, I was really intrigued by **1 Mary Travers** from Peter, Paul, and Mary. I loved the way she looked—those shift dresses and little kitten heels and long straight hair with bangs. And Joan Baez is the one where I was like, “I want to be that.” She was so cool, barefoot and playing those great songs.

THE FIRST RECORD I EVER BOUGHT WITH MY OWN MONEY

It was probably a Beatles album, maybe *Beatles '65*? I remember them on the radio when they first came out in 1963, “I Want to Hold Your Hand” and all that. It was just a combination of the music and their style and the whole look.

THE FIRST SONG I EVER WROTE

It was when I was playing guitar, about 13, and it was called “The Wind Blows.” I had this little melody and everything. It was, “The wind blows/And

it blows through the town/And the people in the town hear it blow/The wind blows/And it blows through the town/And the people in the town hear it blow.” It was a lot like **2 John Denver**’s “Today,” which was on the radio—this is when folk songs were on the radio.

THE FIRST TIME I PERFORMED IN PUBLIC

When I was about 12, I was in the play *Annie Get Your Gun*. It was a teeny-tiny part, but at the end we were all on stage singing the theme song, and I remember being like, “Wow, I like the feeling of this.” I was really shy, but I liked being on stage. And then, of course, later in my teen years when I was learning more and eventually writing songs, it was a really good way to impress boys. [Laughs]

THE SONG THAT CAN MAKE ME CRY

3 Percy Sledge’s “When a Man Loves a Woman.” Something about that—[singing] “When a man loves a wooh-man”—reminds me of this one guy I

knew. He introduced me to a lot of R&B and soul music, and he died at a real young age. He’s the one I wrote my song “Lake Charles” [from her Grammy-winning fifth album, *Car Wheels on a Gravel Road*] about. It just tugs at my heartstrings.

MY KARAOKE JAM

I don’t normally do karaoke, but I discovered my song “Righteously” in a karaoke book one time and I went, “Oh my God, I made it! I’m in a karaoke book.” So there were a couple instances where I had to get up and do this song. I told the announcer, “Don’t say who I am,” but they never know who I am in there. That’s what’s so funny. [Laughs]

MY LOVE SONG

We got married on stage in Minneapolis. [Williams wed man-

ager Tom Overby in 2009.] We did our vows before the encore, and we had invited everybody we knew, so half the audience there knew what was happening and then half were surprised and stunned. Right after, Tom jumped up on stage and grabbed a guitar, and we did the **4 Rolling Stones**’ “Happy.” So I guess you could say that’s our song.

THE SONG I WISH I’D WRITTEN

You know what I really love? The Clash’s “Straight to Hell.” Recently we started doing “Should I Stay or Should I Go” [in concert], too.

THE SONG I WANT PLAYED AT MY FUNERAL

“Amazing Grace.” It’s just one of those classic, beautiful old songs.

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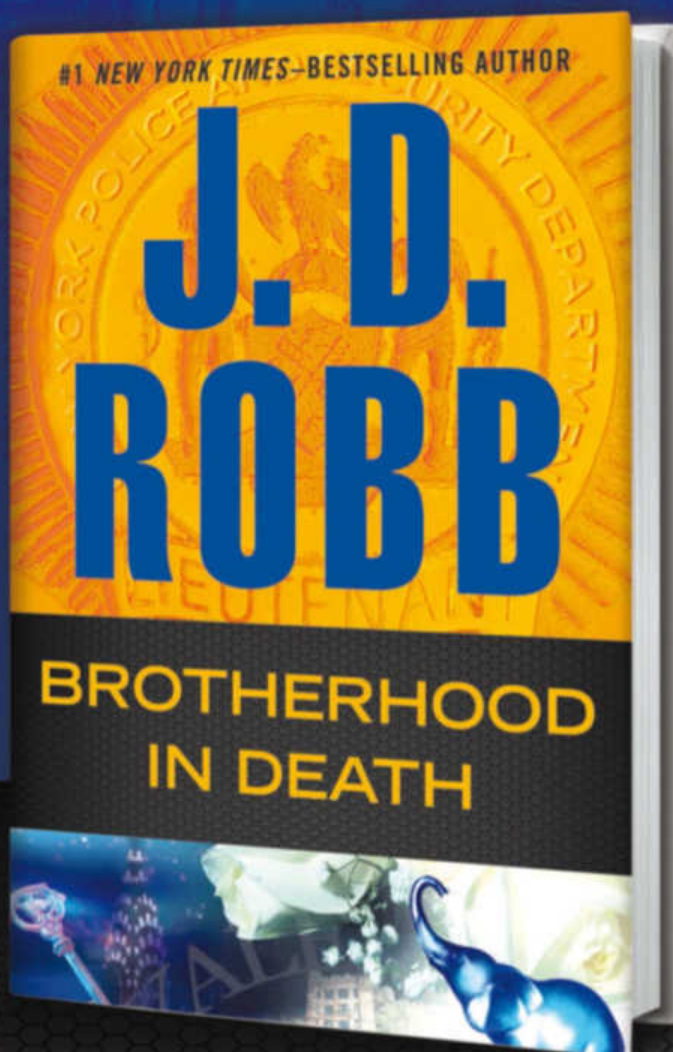


TRAVERS: MICHAEL PUTLAND/GETTY IMAGES; DENVER: MICHAEL OCHS ARCHIVES/GETTY IMAGES; SLEDGE: REDFERN/GETTY IMAGES; WILLIAMS: DAVID MCCUSTER

Sometimes brotherhood can be another word for *conspiracy*...

The new In Death novel is here from #1 *New York Times* bestselling author

J.D. ROBB



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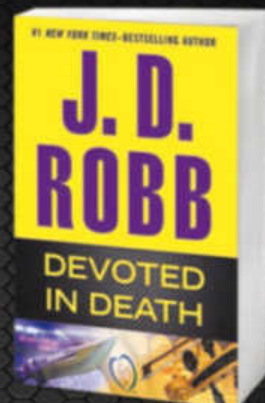
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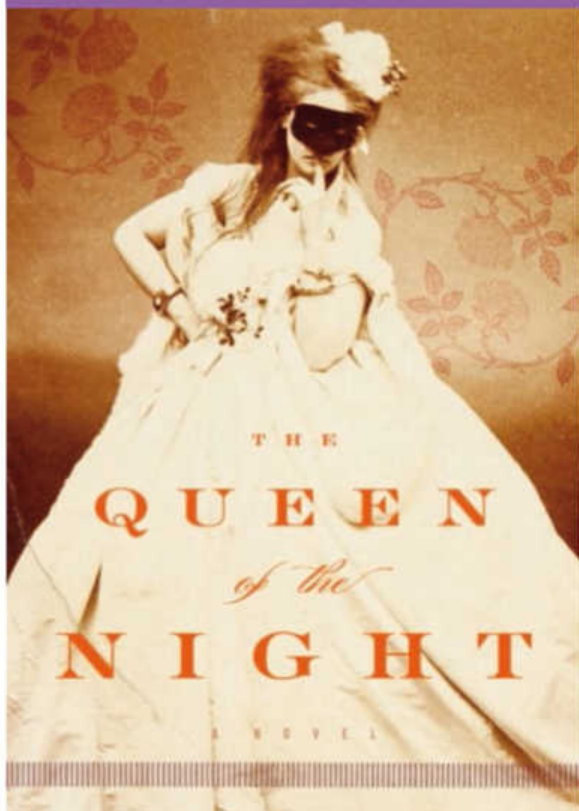


Books

EDITED BY **TINA JORDAN** @EWTinaJordan

▶ BETWEEN THE LINES

The Internet blew up over an ingenious fan theory that connected the Dursleys to the Deathly Hallows in the **Harry Potter** books. Crown snapped up a memoir from transgender teen star **Jazz Jennings**.



The Queen of the Night

BY
Alexander Chee

PAGES
553

GENRE
Novel

REVIEW BY
Leah Greenblatt @Leahbats

▶ IF LILLIET BERNE were a man, she might have been what 19th-century novels would call a swashbuckler: the kind of destiny-courting, death-defying character who finds intrigue and peril (and somehow, always, a fantastic pair of pantaloons) around every corner.

As *The Queen of the Night* opens, she is already famous—one of the most celebrated opera singers in Europe, known nearly as much for her personal charisma and powerful connections as for her remarkable range.

But the tales of her rumored romances and material excess aren't nearly as interesting as the truth, which she unfurls over the next 500-plus pages—a story so full of baroque drama, borrowed identities, unnatural deaths, and double crosses it would impress the Count of Monte Cristo.

Lilliet isn't even really her name, just the most lasting of all the aliases she assumes. Born on the American frontier and orphaned by her teens, she finds her first reinvention in a traveling circus as the Settler's Daughter, a buckskinned cowgirl with only one song in her repertoire. It's enough to

bring her to Europe and open the door to all the incarnations that follow: chambermaid, courtesan, royal consort, wartime spy, and eventually, star soprano. Her past begins to resurface, though, when a young writer pens a libretto whose plot sounds a lot like the secrets she's left behind.

Alexander Chee details *Queen's* reams of source material in the endnotes, and the richness of his research is evident on every page. Paris' glittering swirl of artists, aristocrats, and underworld habitués lives vividly in his descriptions; no gaslit château or jet-beaded evening dress goes unnoted or unadmired. Famed figures like Giuseppe Verdi, George Sand, and Ivan Turgenev are woven into the narrative, and the drumbeat of history thrums in the political power struggles to which Lilliet plays witness. (The masked woman on the cover is an actual Italian contessa; she's in the book, too, though her exploits were even more outrageous than Chee has room to recount.)

If the novel has a real flaw, it's that Lilliet's interior world never comes quite as alive as the three-dimensional one she moves through. After so many years of shedding skins, it's as if she doesn't know how to fully inhabit her own. Instead, like any good star, she wears whatever mask she (and Chee) thinks her audience wants to see. **B+ E C A**

“THE RICHNESS OF HIS RESEARCH IS EVIDENT ON EVERY PAGE.... NO GASLIT CHÂTEAU OR JET-BEADED EVENING DRESS GOES UNNOTED OR UNADMIRER.”

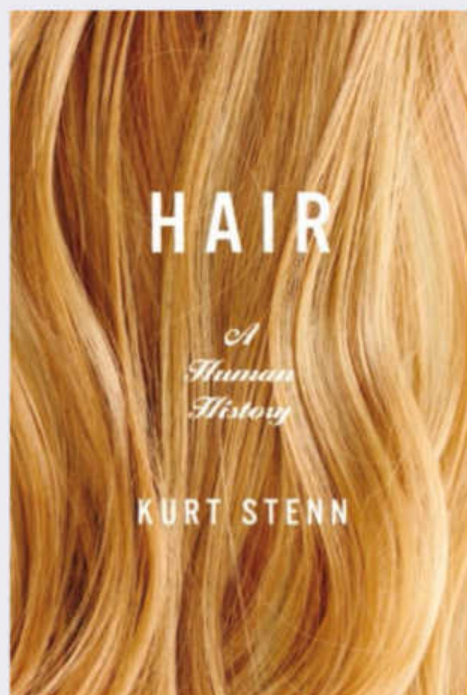
OPENING LINE “When it began, it began as an opera would begin, in a palace, at a ball, in an encounter with a stranger who, you discover, has your fate in his hands.”

Mane Events

We've picked the best bits from a new book by Kurt Stenn, who's something of a bigwig when it comes to the science and history of hair.

By Tina Jordan

- ◉ **Alexander the Great** made his troops keep their hair trimmed short because "battles of those days involved sword-to-shield, hand-to-hand combat," and he realized that enemies could incapacitate his soldiers by grabbing their long hair or beards.
- ◉ As surviving sculptures reveal, **Julius Caesar** tried to disguise his baldness with a comb-over.
- ◉ During the Middle Ages, redheads were thought to be evil, primarily because scholars at the time believed that Judas Iscariot—who betrayed Jesus—had red hair.
- ◉ Women in Elizabethan England shaved the front of their scalps to
- create an extra-big forehead, which was considered beautiful.
- ◉ **Queen Victoria** popularized what were called "memento mori" pieces—jewelry containing locks of a loved one's hair. When her husband died, she "found some consolation in keeping Albert's hair close to herself in lockets, pendants, and rings."
- ◉ Emotional stress can turn hair white and make it fall out overnight; acoustic stress—extreme amounts of noise—can cause hair to grow much more slowly.
- ◉ A single strand of **Che Guevara's** hair sold for \$119,500 in 2007.



Morning Star

BY Pierce Brown | PAGES 544 | GENRE Sci-fi/Fantasy

REVIEW BY Marc Snetiker @MarcSnetiker

▶ **"REPUTATION IS A** fine thing sometimes," says Darrow, the warlord who anchors the powerful *Red Rising* books. It's a bit ironic, as Pierce Brown's space opera hasn't gotten the acclaim it deserves since its 2014 debut. In fact, you could call Brown science fiction's best-kept secret.

In *Morning Star*, the trilogy's devastating and inspiring final chapter, Darrow has broken the color-caste Society and must pay for it, facing a wrathful sentence from the elite Gold class he infiltrated and deceived. Although his secret (he was born a low-level Red) is out, the war he began now rages through the cosmos, ticking down the clock for the scrappy Martian miner-turned-monstrous conqueror of worlds to seduce an army, reconcile vengeance with justice, and face the reality of a future he may actually get to build.

The violence here is grimmer, its humor more unsettling, its casualties more sickening. Unlike its predecessors, *Morning Star* relies less on action (though it's still full of it) than on diplomacy, decelerating Darrow's quest with occasional homilies. Brown's writing is best when he flirts with volume, oscillating between thundering space escapes and hushed, tense parleys between rivals, where the cinematic dialogue oozes such specificity and suspense you could almost hear a pin drop between pages. His achievement is in creating an uncomfortably familiar world of flaw, fear, and promise; Darrow's—evident in the series' sure-to-be-divisive ending—is in finding reasons for its redemption. Oh, how this *Red* has risen. **B+ EA**

NOSTALGIA ALERT!

My American Girl Obsession

EW's **Amy Wilkinson** casts a long, wistful look at the American Girl dolls and books as they turn 30

KIRSTEN. SAMANTHA. MOLLY.

If these names send a nostalgic chill up your spine, you're probably an American Girl.

Launched in 1986 by the Pleasant Company, the American Girl dolls and companion books (penned by various authors) originally centered on three heroines from different periods of U.S. history. There was Kirsten Larson, a Swedish immigrant in frontier Minnesota; Samantha Parkington, an orphan raised by her grandmother in Victorian New York; and Molly McIntire, a bespectacled Midwesterner living through World War II. Each character was imbued with a mix of positive personality traits (Kirsten's an optimist!) and fun quirks (Molly likes to tap-dance!), making them relatable and aspirational for a wide-eyed 7-year-old like me.

To be clear, I never owned one of these dolls. My parents scoffed at the nearly \$80 price tag, and every penny I earned through lemonade-based enterprises fell prey to impulse purchases like marbles or Lisa Frank pencil pouches. So the books—which charted birthdays, holidays, and big changes in each girl's life—were my passport to this enchanting realm. And what a vast sisterhood it was (and continues to be). More than 151 million of these novels have been sold in the past three decades. And I bet if you ask the

nearest twenty- or thirtysomething woman about the American Girls, her response will be swift and spirited.

"Duh, I put on American Girl plays in my basement!" one friend replied when I asked if she'd read the books. "Of course! I'm a huge nerd and read solely historical fiction for many years," enthused another. And when I reflect on my time with the American Girls, that last sentiment captures a big part of its appeal. For me, living in rural Washington State, these series were a window to the outside world—kid-sanctioned social studies, if you will. Where the Baby-Sitters Club encouraged entrepreneurial pursuits and Sweet Valley High stoked many a sexual awakening, the American Girl books encouraged empathy and cultural curiosity (especially once the company diversified its roster with additions like Addy Walker, a slave living in Civil War-era Philadelphia, and Josefina Montoya, a Mexican girl residing

“
FOR ME, LIVING
IN RURAL
WASHINGTON
STATE, THESE
SERIES WERE
A WINDOW
TO THE OUTSIDE
WORLD—KID-
SANCTIONED
SOCIAL STUDIES,
IF YOU WILL.”



outside Santa Fe in the 1820s). Through Kirsten I learned about Sweden's St. Lucia celebration; through Molly I understood the hardships of wartime. The stories could be surprisingly unsanitized for such a young audience. After 9-year-old Addy falls short on her duties in the field, a foreman pries her mouth open and forces a worm inside. This is not the kind of scene one quickly forgets—or should forget, for that matter.

The series inspired such inquisitiveness, in fact, that I even wrote a letter to the company inquiring about the accuracy of an American flag depicted on one of the covers. (They responded with a postcard thanking me but confirming that the cover was accurate.) Despite being an avid reader, I could never imagine caring so much about a book nowadays that I'd write a letter to the author. But that was the effect the American Girls had on me—and why the series will always have a home on my bookshelf.



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A Screenwriter's Novel Approach

After working on it in fits and starts for more than 20 years, Hollywood script king **Scott Frank** has finally published his thriller *Shaker*. **By Kevin P. Sullivan**

SCOTT FRANK considers himself lucky. He's been a working screenwriter in Hollywood—a town where making just one movie is practically a miracle—since the '80s, and he's racked up a list of credits you might recognize (*Out of Sight*, *Get Shorty*, *Minority Report*) and even more uncredited rewrites that you'd definitely know, if only Frank could legally reveal them.

And for most of his 30-plus years as a screenwriter, he's been working on something in private during quiet moments when he's not hammering out scene descriptions and dialogue blocks. And that secret project, his first novel, *Shaker*, is finally seeing the light of day.

Shaker is a shaggy crime story that follows a group of broken people who wouldn't be out of place in one of Frank's scripts. There's a hitman, a troubled cop, a gang member, and a local politician who whispers his own name as a confidence booster at the urinal, all living in a near-future Los Angeles days after a major earthquake.

Frank first began toying with the idea for *Shaker* in 1994, almost a decade after he started screenwriting professionally, when the business—with all of its empty promises and false starts—began to bore him. Initially, his escapes into literature were what he describes as “noodling,” a

low-stakes way to spend 10 or 15 minutes taking a break from his day job. Frank didn't know what the pages added up to, if anything, but he enjoyed having the restriction-free outlet. “Because it was my first

“
BECAUSE IT WAS
MY FIRST NOVEL,
THERE'S THIS
FREEDOM THAT
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YOU DON'T
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THERE'S
SOMETHING
LIBERATING
ABOUT THAT.”

novel, there's this freedom that comes with knowing that you don't have a lot of experience. Therefore, you might not be any good at it,” he says. “There's something liberating about that.”

The new freedom is evident. There are passages in *Shaker* that never would have made final cut or survived focus-grouping where you can practically see the unshackled screenwriter grinning. The novel lets its characters wander—both literally and emotionally—allowing you to peek into their souls in a way that only the worst kind of expository dialogue could achieve. “It's hard in



Scott Frank with
Liam Neeson on the
set of *A Walk Among
the Tombstones*

screenwriting to establish character,” Frank says. “What would be notes for a screenplay were chapters in the book.”

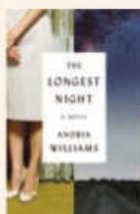
Once he had amassed a hundred pages of *Shaker*, Frank decided that a choice had to be made. Was this just a hobby or something worth putting out into the world? So he sent what he had to an editor acquaintance, saying, “Will you be honest with me? I either finish this or I throw it away. I’ll do whichever you suggest.” When the response came back positive, Frank found a publisher.

So that was that, right? *Shaker* would finally be a real book. Not quite, because as any screenwriter knows, he makes plans and Hollywood laughs. Right after setting up the novel with Knopf, Frank got the green light to write and direct an adaptation of Lawrence Block’s *A Walk Among the Tombstones*. Finishing *Shaker* would have to wait.

Ultimately it was the film business’ ever-shifting nature that trained Frank in the art of delayed gratification. He finally did find the time to complete *Shaker* by taking a year off from screenwriting and directing after a pilot he worked on didn’t get ordered to series. It’s the kind of lemons-into-lemonade strategy that he’s honed as a Hollywood veteran.

After spending 20 years building his novel, Frank the screenwriter is already back at work. He’s currently adapting Neil Gaiman’s *The Graveyard Book* for Disney, working on the next Wolverine movie with director James Mangold, and prepping a Western miniseries he wrote for Netflix. But he still carries the lessons he learned from noodling on his book. “That process of thinking before I write and creating things that become interesting, telling details, that’s what makes something really good,” he says, “rather than sitting there cold, digging in the hardpan, just trying to make up s---.”

QUICK TAKES



The Longest Night
ANDRIA WILLIAMS
Novel

This stunning debut novel, which is based on a true story, is set in the late 1950s in an isolated and mostly Army-inhabited town called Idaho Falls. That’s where the Collier family—Paul and Nat and their two small children—relocate when Paul’s charged with overseeing a nuclear reactor there. Just as Paul realizes things are not so stable at the nuclear site, so, too, do things begin to shift at home. Nat is feeling both suffocated and lonely, but just as she needs her husband the most, he withdraws, consumed by worries about work. Estranged-marriage novels may be a dime a dozen, but this one stands apart. Williams expertly brings her beautifully written story to a tense conclusion you’ll still be thinking of long after you turn the last page. **A-** —Sara Vilkomerson **E A**



Salt to the Sea
RUTA SEPETYS
YA

Sepetys, author of *Between Shades of Gray*, has established herself as a master of YA fiction that dramatizes real-life events often overlooked by textbooks. And it goes without saying that her books are nothing like history lectures. In *Salt to the Sea*, the historical set piece is the devastating sinking of a German ship named the *Wilhelm Gustloff* as experienced by four far-flung young narrators thrown together by the atrocities of WWII. Even though you might wish Sepetys were as adventurous with her style as she is with her subject matter—she leans too heavily on the clipped, overheated narrative voice that’s de rigueur in contemporary YA—she once again anchors a panoramic view of epic tragedy in perspectives that feel deeply textured and immediate. **B+** —Stephan Lee **E C A**



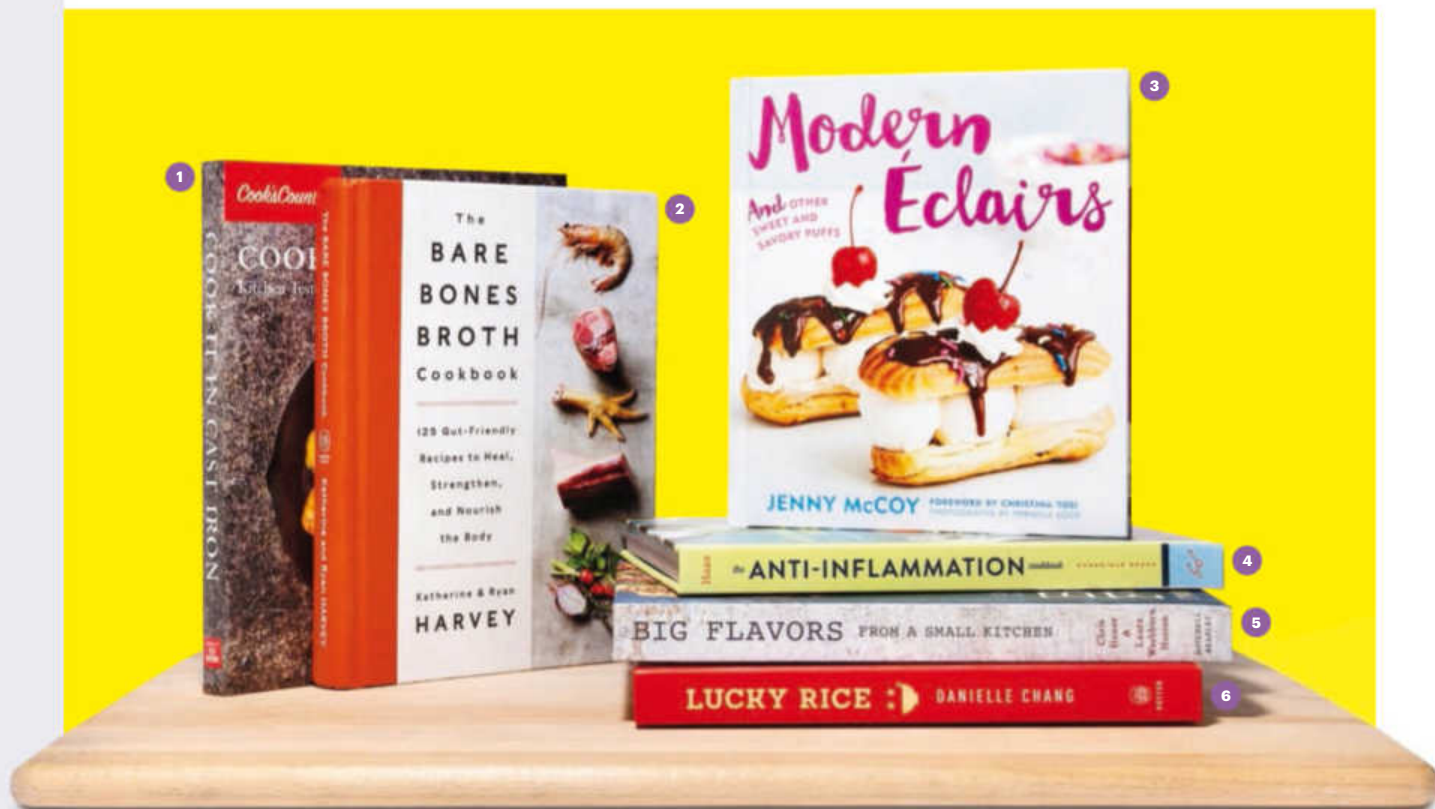
Rosalie Lightning
ROSALIE HART
Graphic Memoir

Rosalie Lightning is a little girl just like her name—sweet, bright, and full of crackling energy. But one night a few weeks before her second birthday, she goes to bed and doesn’t wake up. Hart’s graphic memoir is his attempt to process the crushing pain of his daughter’s loss, and it’s as harrowing and profound as any literary novel. In scratchy black-and-white panels, he traces the strange parabola of grief: “You’re walking and falling. You’re hurtling and collapsing. You’re here and not here.” Even when Hart’s mind and pen wander—there are musings on Idris Elba and Italo Calvino and old Brian Eno songs—it’s all rooted in his quest to understand, mourn, and celebrate the life that Rosalie will never live, and to learn to find a way to be in the world without her. Which is what *Lightning* does, not easily but unforgettably. **A** —Leah Greenblatt **E**



Breaking Wild
DIANE LES BECQUETS
Thriller

In Les Becquets’ crisp, immersive novel, Amy Raye is a seasoned outdoorswoman who gets lost in the cold Colorado wilderness during an elk hunt. As she fights for survival, a local search-and-rescue worker named Prudence tries to find her—even if, she grimly realizes, she might just be looking for a body to give Amy Raye’s husband and children some peace of mind. We follow the weeks-long quest alternating between the women’s perspectives, and Les Becquets keeps suspense high by writing Amy Raye’s sections just a couple of days behind Pru’s search. She chronicles the harsh beauty of wintertime in the mountains while reminding us that people aren’t puzzles to be solved; they are fierce works in progress. **B+** —Isabella Biedenbarn **E**



Read It and Eat

There's something for everyone in this season's crop of cookbooks, whether you crave the health benefits of broth or the pleasure of pastries. **By Isabella Biedenbarn**

1

**COOK IT IN
CAST IRON**
*Cook's
Country*

From thick-cut steaks to skillet chocolate chip cookies, this manual from the masters at America's Test Kitchen will help you make the most of that hefty cast-iron pan. (Out Feb. 23)

2

**THE BARE BONES
BROTH COOKBOOK**
*Katherine &
Ryan Harvey*

If you follow food trends, you've heard about bone broth and the heaps of nutritious proteins found in it. This guide explains how to make various broths and what to serve with them.

3

MODERN ÉCLAIRS
Jenny McCoy

Finally, an antidote to cupcake fatigue: McCoy, a pastry chef, shows how éclairs can serve as a base for everything from ice cream sandwiches to lobster rolls. (Out March 8)

4

**THE ANTI-INFLAMMA-
TION COOKBOOK**
*Amanda Haas with
Dr. Bradly Jacobs*

Recent research indicates that inflammation may be linked to a flurry of different diseases, so this cook-and-doctor duo help separate the good foods from the bad.

5

**BIG FLAVORS FROM
A SMALL KITCHEN**
*Chris Honor & Laura
Washburn Hutton*

Honor, the celebrated head chef at London's Chriskitch restaurant, offers a swoonworthy assortment of recipes for soup, salads, and savory dishes. (Out March 1)

6

LUCKY RICE
Danielle Chang

Chang, the founder of the Lucky Rice festivals, dispenses her addictively spicy dishes in this gorgeously photographed collection of modern Asian classics.

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taste good, feel good

The Bullseye



"What should we do about the Mara sisters?!" —Bullseye, and also everyone in Hollywood



The spirit of Liberace is alive and well and living in Cam Newton's Versace pants.



Hey, Ben, a local Men's Wearhouse from 1983 wants all of its stolen fabric back.



Tyler Shaw. There, now we're on the record for when we say, "Told you so!"



Is there an award for Outstanding Acceptance of Awards?



Orange Is the New Black spoiler alert: We found out why Lori Petty went to jail.



Kim Basinger joins *Fifty Shades Darker*, setting the stage for the Kim/Marcia Gay showdown we've been praying for since the early '80s.



2016: great year for cat actors, terrible one for human viewers



Kanye West vs. Wiz Khalifa: At last, we figured out who Amber Rose is!



Rising comic Sebastian Maniscalco: If Jerry Seinfeld can pick him from a crowd, you should be able to too.



As it turns out, her "Worse Things" was the best thing about *Grease: Live*.



Angela Lansbury doesn't look a day over *Murder, She Wrote*.



Rapper B.o.B says he believes Earth is flat. Coincidentally, the last time that was up for debate, B.o.B had a hit.



Barbie now comes in curvy, petite, and tall. And if they wanted to be really authentic, Ken would come in dad bod.



Rihanna's *Anti* has inspired the impossible: We joined Tidal! (Well, a free trial.)



Joseph Fiennes to play Michael Jackson in 9/11 road-trip comedy. Finally, a sentence that can offend everyone.

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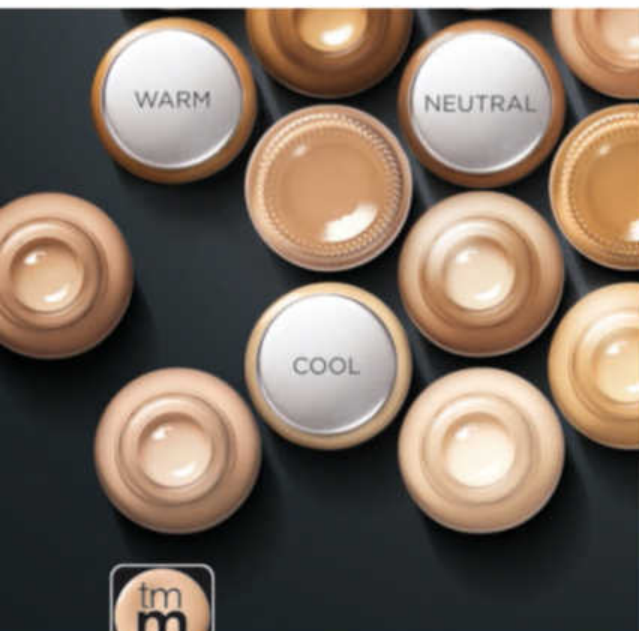
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